

KNOTIONS



90.3^{pm}
DAVIS FREE
WINTER
2011

- INSIDE:
- ELL WALLACH INTERVIEW
 - 2010 LISTS 
 - ASK SIMI?
 - SPRING'S cassette life
Seattle report
and more...





TABLE OF CONTENTS

I.	KDVS AND CORESTAFF INFO	III
II.	THE GENERAL MANAGER AND EDITORS SPEAK	IV
III.	KDVS RECORDINGS UPDATE	V
IV.	ASK SIMI	VI
V.	1972: THE YEAR REGGAE EMERGED IN THE US	VII
VI.	O:RMF X PHOTOS	VIII-IX
VII.	SEATTLE MUSIC SCENE	X-XI
VIII.	SCHEDULE GRID	XII-XIII
IX.	DETAILED SCHEDULE	XIV-XV
X.	POETRY AND ARTWORK	XVI
XI.	ED MARTIN INTERVIEWS GAVIN FREDERICK	XVII-XIX
XII.	FRANCE KASSING INTERVIEWS DOUGLAS RUSHKOFF	XX-XXIII
XIII.	MORE ART!	XXIV
XIV.	DOUG EVERETT INTERVIEWS ELI WALLACH	XXV-XXVII
XV.	BEST OF 2010	XXVIII
XVI.	UPCOMING EVENTS	XXIX
XVII.	TOP 90.3 OF FALL QUARTER	XXX-XXXI

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A Few Words From the GM

The last year has been full of the usual business and had a few surprises up its sleeve, like the antenna outage in June, FSRN's recent financial crisis (more information is available at fsrn.org), and a number of other smaller issues. However, despite 2010's best efforts KDVS is still here and still on the air bringing you the same independent programming that your support enables year after year. This last quarter saw the tenth Operation: Restore Maximum Freedom, a milestone any KDVS fan can appreciate. A Chinese Delegation on media paid a visit to Lower Freeborn and we also worked with the UC Davis Theatre Department to bring you a live broadcast of two radio dramas.

Expectantly, last year's difficulties have not left us unscathed which is why I ask you to start thinking about the KDVS fundraiser now. While it does not

occur until the Spring, we're going to have to be a bit more ambitious this year if we want KDVS to stay on the air, continue booking shows in the area, offer affordable analog recording, cover Aggie sports, bring you breaking news and profound analysis of the weeks events and local issues.

We're not asking you to contribute just yet, but please keep us in mind as the new year starts. KDVS needs you. As the new tower moves forward, cutting red tape left and right, we are going to face numerous financial challenges in the coming year and we won't be able to do it without your help.

Keep that dial tuned to 90.3,

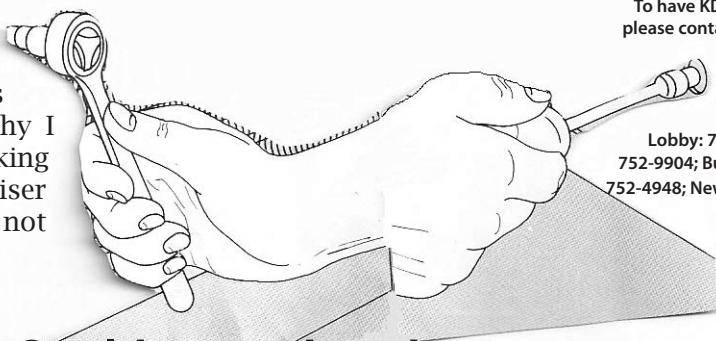
Neil Ruud
General Manager
gm@kdvs.org

KDVS' normal business hours are Monday thru Friday 9am to 5pm. We welcome everyone down into our underground haven, with open arms, for station tours or record donations, but please call ahead: (530) 752-0728.

To have KDViotionS sent to your home free of charge, please contact John and Kirsten at publicity@kdvs.org.

KDVS | 14 Lower Freeborn Hall
University of California, Davis
Davis, CA 95616

Lobby: 752-0725; Requests: 752-2777; Engineering: 752-9904; Business: 752-2775; GM: 752-9902; Publicity: 752-4948; News/Sports: 752-2776; Music Desk: 752-9903

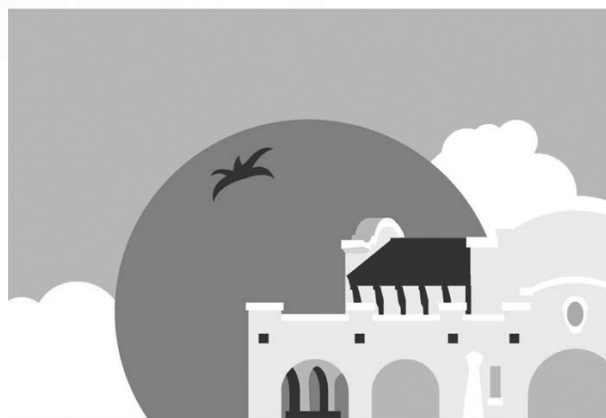


i We Could use a hand c volunteer at KDVS

KDVS is a volunteer run station, and we can always use extra hands. Not to mention, you can take the volunteer hours you've earned and try your hand at a radio show of your very own.

If you are interested in becoming a volunteer or having a radio program contact our office coordinator at:

kdvsoffice@kdvs.org



WELCOME TO DAVIS

THEY SAY OUR CITY SPROUTED UP AROUND A RAILROAD DEPOT IN 1868.

WE'D LIKE TO THINK IT HAPPENED ORGANICALLY.

620 G St., Downtown Davis
Open Daily 7am to 10pm
www.davisfood.coop
(530) 758-2667



KDVS Recordings 2011 Update

KDVSR finished 2010 with the release of Art Lessing's 'Lectures', a very beautiful double LP four years in the making. We will begin 2011 with a release party for 'Lectures' in SF (check kdvs.org for future updates) and a college radio campaign, which means if you don't live in the davis/sac area anymore you will soon be able to call up your local community/college radio station and request 'Lectures'. At the moment you can purchase 'Lectures' through KDVS directly, at shows or at Armadillo Music in Davis. In the next month we hope to make it available through our brand new fancy pants website, and at more indie retailers all over Nor Cal and beyond. Also coming in 2011 are two local/indie music compilations; 'KDVS Derailed' a collection of local folky/indie/etc etc music & 'KDVS (Heart) Underground' a collection of local/underground hip hop/electro/etc etc. Along with the release of these two collections we will hold a contest where you the listener get to vote on your favorite songs from the compilations. The songs that get the most listener love will be pressed on two very special limited 7"s.

Our label is a Community Record Label run by a Community Radio Station, something that is very, very rare, and we want to continue it as long as we can, so please check out our releases, keep an eye out for the new website, and keep supporting local artists, record labels, venues & radio stations.

-Mr. Glass



uci's Lookbook Winter 2011

Luci's Salon

212 E St, in the E St. Plaza, Davis | 530.747.0522

A Bumble and bumble Network Salon *Bb.*

Luci's Salon is a charming, upbeat Bumble and bumble salon in downtown Davis.

Come visit us for all of your beauty needs and inquiries!

\$10.00 off any service.

Or Receive 1/2 off your haircut when you book a cut and color.

No combining offers. Please bring this ad in to our shop.

Party Hair How to:

1. Prepare hair with a foundation product such as Bb.'s Prep.
2. Apply a flexible hold spray like Does it All from roots to ends for structure. Blow-dry with a round brush, building volume up as you go. Use a curling iron for more detail.
3. Shake loose with hands and backcomb a bit for more volume and mist with Bb.Shine on top for loose texture and shine.





Dear Mr. CoHota,

It has come to the attention of the City of Davis that you have slept with fewer than 8 unique partners during your entire college experience. During the installation of the mandatory punitive pear trees, city workers noticed that no one in your household is getting laid between the hours of 11 and 5pm. In order to create much needed revenue for the city and continue our wildly successful, "War on Parking," the city council has put a tax on non reproductive activities as part of the Wanker Act of 2009.

In addition to barring all children from Advanced Placement classes who haven't lost their virginity, students of UC Davis who reside within the city limits must pay an additional tax who do not sleep with 8 different individuals, siblings and twins are accepted, averaging at least two unique lays per year. Payment of 200 dollars to the City, or mandatory 50 dollar purchase of Red Hots cinnamon flavored condoms from a local Davis vendor must be made before the end of the year or you'll face further taxation. You may also get 10 signatures of people you slept with abroad, along with 30-second, HD clips of each sexual encounter with fluorescent lighting and three positions OR detailed descriptions with generous use of the word "wet" and the phrase "Let it happen". It doesn't count if they were drunk, and according to our records, they were.

Sincerely,
Wanda Gorgeous
Patriot and Wanker Act compliance

Dear Ms Gorgeous,

I don't know what to say. I let my college experience slip through my fingers and all I have to show for it is this lousy job and a bunch of stupid ideas about how to make the world a more equal place. I'm deeply ashamed of my pitiful efforts to text and Facebook women I meet when I could easily just call them. I'm glad the city is promoting copulation; it's great for the local economy. My check is enclosed.



Ask Simi!

By Señor Smee CoHota



HEY SMEE,

I was thinking about buying one of them smart phones and wanted to know whether you thought it was a good idea. I mean I don't really need one, I'm not like busy or anything, but I'd be able to watch you tube videos when I'm in line at Woodland taquerias.

Ulysses R. Harmon

Dear You'll Lose Your Hard-on,
Of course you NEED a smart phone. Not just before burritos either, but during and of course for that dreaded time after burritos when your full and your too lazy to turn on the DVD player even though the remote is in your hand. Smartphones have more information than the whole Internet does combined. Consider all these reasonable reasons to not be left behind like a luddite:

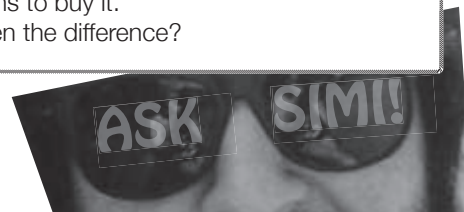
- You never have to listen again
- You can prolong the senseless daze of watching television indefinitely.
- Pinch zooming is like dancing
- Always keeps you busy with puzzles and funny stuff
- Never boring like your friends, or worst of all best friends
- You can capture and broadcast all you pointless photography and thoughts that could have never made it past your moleskin.
- Access the many databases of personal information to never have to live your life.
- HD!!HD!!

Smee

Sent from my iphone

Dear Smee,

All those things you listed were just features of the phone, not reasons to buy it.
Have you forgotten the difference?



1972, THE YEAR REGGAE EMERGED

By Gary B. Goode

1972 was the year the sounds of Jamaican reggae started being heard and noticed as reggae in the U.S.A.

Granted, back in the sixties, Fats Domino had the ska-sounding Top 10 hit, "Be My Guest" in 1960 (ska is the early style that came before reggae in Jamaica). In 1963, Lou Christie's hits "The Gypsy Cried" and especially "Two Faces Have I" had arrangements quite similar to Desmond Dekker & The Ace's "Israelites" that in 1969 would become one of the first International reggae hits along with Jimmy Cliff's "Wonderful World, Beautiful People." Like Dekker, Cliff hailed from Jamaica.

Incidentally, reggae's forerunner style, ska, hit both the USA and British charts with "My Boy Lollipop" (a huge song in 1964) and "Sweet William" (also 1964) both by Millie Small. Byron Lee and The Dragoners scraped the bottom of the USA Top 100 that same year with "Do The Ska." Both Cliff and Dekker along with groups like The Pioneers had reggae songs popular in England due to the country's large West Indian population.

In 1968, from The White Album, The Beatles paid tribute to the sound with "Obla Di Obla Da," even making reference to Dekker ("Desmond has a barrow in the marketplace..."). In fact, The Beatles broke into a few bars of ska back in 1964 with "I Call Your Name." The British group, The Equals (featuring Eddie Grant) along with Mungo Jerry both had Jamaican sounding hits "Baby Come Back" (1968) and "In The Summertime" (1970) respectively. Dave and Ansell Collins (a Jamaican duo) had a big reggae hit, "Double Barrel," in 1971.

Forward to Johnny Nash hit with "I Now" and penned "Stir reggae tunes America's new sound. Nash reggae- in the sixties Tight" and Sam Cooke's it was the "I Can See that put the



1972, the year had a massive Can See Clearly Bob Marley's It Up." Both had caught ears with a Ironically, had earlier arranged hits ("Hold Me a version of "Cupid"). But, killer attack of Clearly Now" reggae stamp

Not to forget Paul Simon's "Mother & Child Re-Union" (recorded with Jimmy Cliff's backing band) also from 1972 along with Three Dog Night's reggae-arranged version of The Maytones' "Black & White" and The Staple Singers' "I'll Take You There" which was basically Jamaica's Harry J All Stars' song, "The Liquidator." Also, from 1972, The Los Angeles-based group War had a reggae-arranged hit, "Slippin' Into Darkness."

But, the really real deal came with the motion picture release starring Jimmy Cliff, "The Harder They Come" whose soundtrack turned the world on to the roots music of Toots and The Maytals ("Pressure Drop" and "Sweet and Dandy"), DJ Scotty's "Draw Your Breaks," The Melodians' "Rivers of Babylon," The Slickers' "Johnny Too Bad," Desmond Dekker's "Shanty Town," and Cliff's "You Can Get It If You Really Want."

This picture and especially the album opened the door for all that would follow from Bob Marley & The Wailers' album, "Catch A Fire" (debuting in 1973 in the US) to reggae-arranged songs like Stevie Wonder's "Boogie On Reggae Woman" and "Master Blaster Jammin'."

It was in 1972 that "reggae" became part of the common musical vernacular here in the United States.

93/KHJ "THIRTY"

Official Issue No. 386- Previewed November 21, 1972

Last This Week Week	Title	Artist
1	1.	I CAN SEE CLEARLY NOW - JOHNNY NASH - EPIC
3	2.	I AM WOMAN - HELEN REDDY - CAPITOL
2	3.	I'LL BE AROUND - THE SPINNERS - ATLANTIC
4	4.	SUMMER BREEZE - SEALS & CROFT - WARNERS
8	5.	PAPA WAS A ROLLING STONE - THE TEMPTATIONS - GORDY

93/KHJ "THIRTY"

Official Issue No. 360- Previewed May 23, 1972

Last This Week Week	Title	Artist
(2)	1.	I'LL TAKE YOU THERE - Staple Singers
(1)	2.	THE FIRST TIME EVER I SAW YOUR FACE - Roberta Flack
(3)	3.	SLIPPIN' INTO DARKNESS - War
(6)	4.	I SAW THE LIGHT - Todd Rundgren
(8)	5.	TUMBLING DICE - The Rolling Stones

93/KHJ "THIRTY"

Official Issue No. 378- Previewed September 26, 1972

Last This Week Week	Title	Artist
(1)	1.	BLACK AND WHITE - Three Dog Night
(6)	2.	MY DING-A-LING - Chuck Berry
(5)	3.	EVERYBODY PLAYS THE FOOL - Main Ingredient



Gary Saylin is Gary B. Goode; he hosts "Island Radio Cafe a Go Go" every other Sunday from 10am to 1pm

OPERATION: Restore Maximum Freedom X

october 2nd 2010



all photos taken by Craig Fergus

Between Davis and Woodland, along County Road 98, in the cozy backyard at Plainfield station, KDVS put on its tenth installment of Operation: Restore Maximum Freedom. Dedicated to bringing non-commercial, inexpensive, and creative alternative music to the Yolo and Sacramento areas, KDVS hosted these (left to right, top to bottom on facing page) groups: Young Prisms, Super Wild Horses, Psychic Reality, Random Abiladeze, Buk Buk Bigups, Dreamdate, AIDS Wolf, Ganglians, Big Black Cloud, Mattress, Greg Ashley, Wounded Lion, and (so awesome that cameras could not capture them) Didimao. Stay tuned

8 for info about next Spring's O:RMF XI



The Seattle Music Scene in a Nutshell

By Ian Cameron

I'm going to keep this very short, and this is merely my perspective, so for what it's worth, here goes:

The Seattle music scene, an understandably huge operation, has three main subdivisions: major venues, DIY venues and house venues. I'm going to address them categorically.

MAJOR VENUES

Within this category, there are massive venues, like Benaroya Hall, where the Seattle symphony plays and occasionally a huge touring band like Belle and Sebastian, and smaller-ish venues. I can't enlighten much on the massive-venue side of things, but the smaller major venues are sort of a mixed bag.

The Vera Project's venue is a reasonably nice place and features bands at the level of The Pains of Being Pure at Heart: mainly prominent indie-level groups and Seattle bands trying to get a break. \$10 to \$15 or so at the door stings a bit but is really a bargain compared to any of the other major venues, and Vera hosts neat events like the DIY Holiday Fair — sin repaid.

The bar scene is a pretty big thing here as well, and unfortunately so, because many of the out-of-state bands that I've gotten used to being able to see at all-ages venues in Davis-Sacto play at 21+ bar shows here. In other words, I'm probably not going to be able to see Thee Oh Sees or The Intelligence (Seattle-based, but still) in Seattle for another two years, assuming either of those projects are still running by then!

The smaller bar venues like The High Dive (\$7-\$15) host those sorts of bands, and larger acts like, for example, Superchunk, play at places like The Showbox and Neumos (\$15-40), which are really just major venues that have bars to extract more cash from their patrons.



Sandy City at the Hedreen Gallery at Seattle University

It is an uphill battle to keep DIY venues going in a place like Seattle with noise ordinances galore and difficult rent, but a few places manage to keep going. The Black Lodge, which charges a universal \$5 for shows, is one, and while I can't say I've enjoyed even half of the shows I've been to there, it still means a lot to have an all-ages, easily accessible, fairly spacious place with shows. Another place worth mentioning is Healthy Times Fun Club, which is my absolute favorite venue in Seattle. A free vegan dinner with enough to go around is present at every show, the door collects donations, the space is beautiful and perfect, and shows that

should be much bigger (like Matador Records' own Perfume Genius) seem to happen there fairly often.

Various bike shops, record stores, ice cream shops, radio stations and other places have the occasional DIY show (Hollow Earth radio has a monthly one, and Full Tilt Ice Cream has semi-frequent shows at both of their ice cream arcade locations) as well.

HOUSE SHOWS

I want to believe that house shows are the heart and soul of the Seattle scene, regardless of the supposed cliqueyness that they generate. Though the much-famed Chilladelphia is long dead, and more recently the Pet Seminary gave up the ghost as well, many other teeny, cheery, paranoid house venues remain. Giving names of more is a bit useless since I can't include addresses and the stability of any house is understandably questionable, but if you ever see that someone is playing The Hoot House, Fort Drunkenfall or New Crompton, now you'll know what's up.

The great thing about having a rock-solid public transit system is that for 75 cents, the youth of Seattle such as myself can be transported anywhere at practically any time; with one exception, every venue I've listed so far is one bus away from where I live. Another interesting thing to note is that the problem of a show, even a house show, getting "rained out" simply doesn't happen up here. I went to a show when it was snowing. It was well-attended!

Springy's Cassette Life

I wrote a very long explanation of my dedication to cassettes in my journal, and then decided that it would be best to not unleash it upon this audience. However, here's the essence of what I reasoned out of myself: I used to think that I liked tapes just because I like old technology in a superficial, aesthetic way, and because I like the music that tapes were the native format for more than any other sort of music.

While those are both true, they don't really explain why I'm so steadfast in tape love, and what I've realized is that my underlying fear of digital technology, specifically a concern for how 21st-century society hasn't learned how to assign relative value to digital information and protect it as such. Analog is a way to reclaim that understanding of information having value, and tapes are just a better form of music than vinyl for me, for a variety of personal reasons, the main one being portability. Anyway, now that that's over, here are some triumphs of the tape format:

Chris Isaak - "Wicked Game" cassingle

This is the best cassingle created under the commercial "CS Cassette Single" heading from '86 to '96 or so in my opinion, only approached in greatness by the KLF's "Justified and Ancient" cassingle. The A-side is great, the B-side is an instrumental cut of the former, and the artwork, multiple photos of Isaak in action on a black background, seals the deal.



The Waitresses - "Christmas Wrapping" b/w "I Know What Boys Like" Christmas cassingle

I think the title would seem to say it all, but I'll just add that the idea of a Christmas cassingle is something that really deserved to be developed more — a Christmas standard covered on "the A" and a hit on the B-side.

Urban Outfitters Lollapalooza Tape

It is almost beyond belief that UO used to be cool enough to do something like this, but the evidence is in my hands: two songs each from The Boredoms, The Breeders, L7, Stereolab, The Flaming Lips, Nick Cave and Green Day in a cheesy tie-dye paper sleeve with an "available at all Tower locations" sticker on the outside.

The Smashing Pumpkins - "Zero" cassingle

I'm not nearly the SP fan I used to be, but finding this cassette answered a question that had been bugging me for awhile: Why did the "Zero" single on CD come with so many goddam B-sides? Six of them seemed like overkill, until I found out that it was because the first five, along with "Zero," were put on the A-side of the tape to balance the 27-minute-long B-side of "Pastichio Medley," a DAT

compilation of unused guitar riffs.

English Singles "Daydream" and The Four Eyes "Long-Expected Party" cassettes

Put out on the Palace of the Golden Cassingle label, these are the best that Sacramento has to offer in relatively new (about two years old) cassettes. Both have a rock-solid A-side and slower B. I love it! Cassingle renaissance! There's a Pizzas one too, but I forget what it's called. And maybe more? I wonder if any of these are still available, but I would try and snap them up as soon as possible! If anyone out there is thinking the same way I do, these guys will be hella collectible (and I mean HELLA) by tomorrow!



Formerly KDVS DJ Springy, Ian Cameron is now our Seattle correspondent.

KDVS 90.3 FM Winter Schedule

Stream Live or
Archived Shows
at KDVS.org!

FREEFORM MUSIC

PUBLIC
AFFAIRS

"If You Reach
For The
Stars...
...You'll Land
On The
Moon"
-Arjay

	Sunday	Monday	Tuesday
midnight	Punk Roge & M. Riots "Neonate (Fighting for a Future)"	Firebasskitty "Soul Slappers"	Myk Blauuw & Major K "ATF: All Things Fresh"
2			
3	Aphasic Cat & DJ Broski "The Farm"		
4		Meeksa & The Found "New Hardware Wizard"	Jane & DJ Super Hans "Totally Confused"
6	Auxiliary "Power Node"		
8	Bobby H. & DJ Mr Tee & Dr. Kwame "Songs of Praise Gospel Program"	Jeremy Henson "The Fix"	Sisyphus "Phantom Fiesta"
1/2			
9	Bernard Benson "In Focus/Perspective"	France "It's About You!"	Justin Jackson & Kirstin Sanford "This Week in Science"
1/2			
10	Gary B. Goode "Island Radio Cafe a Go Go" -alternates with- Mindy "Cross-Cultural Currents"	Granny Smith & Gwendolyn "BFF FM"	Xyphl "Icelandic Twin"
noon		"Democracy Now"	"Democracy Now"
1		Emilio "Now You're Talkin' My Language"	Lady Kay "Triplofonic Sounds of the Hacienda Sunrise"
2	Papa Wheelie "Radio Wadada"		
1/2			
3		Kimchi "Can't Get It Out of My Head"	Todd "Hometown Atrocities" -alternates with- Zack "The Blind Man's Striptease"
4	Justin Desmangles "New Day Jazz"	"Free Speech Radio News"	"Free Speech Radio News"
1/2		"Local Dirt"	George "Sounds of Africa"
5			
6	DJ Don Sequitur "Hammer Down Sub-Atomic Pound"	Jess "Land of a Thousand Dances"	Mick Pinn "KDVS Radio Theatre"
7		Elisa Rocket - "Phoning It In"	Ben Taylor "Aggie Talk"
1/2			
8	BJ & JD Esquire & Mario "The Front Porch Blues Show"	Michael Leahy & Maggie Cat "One on One"	Lalana "If It Ticks Your Fancy"
9			
10			Mr. Mick Mucus "The Chicken Years"
11	Tim Matranga "Kicksville 29BC"	DJ Rick "Art For Spastics"	Calamity Janie & Mona "Revenge of the Handlebar Mustache"

Wednesday	Thursday	Friday	Saturday
DJ Benzel Washington "John Q 3: The Journey for A New Heart 4 - This Time It's Personal...umm 2? "	ElektroHead & Rob "Conceptual Meltdown"	Cash Flagg "Dead Air" -alternates with- Robin Redbreast "He Hates Music He Loves Noise"	Scarecrow & Blasphemer "Raise the Dead"
	Laika & The Morning After Pill "Stop Talking So I Can Think"		Captain Mandrake/Dr. Freon "Amateur Hour"
DJ Cam & Sunny Sarah "Crisp Beats"	DJ Botron "Comfort Hour"	Theo & Quill "The Creaking Hinge"	Salokin Regnildron "Experiments in Juxtaposition"
RetaG & Danya "Chorus of Wolves"	Bare Bones "The Bazaar"	Philip Fray "The Udder Side of Sac"	Big Dave "Buried Alive in the Blues"
Philip Wister MFT & Dr. Art Magana "Psychnation"	Chris Thielan "An American Atheist"	"Making Contact"/"Planetary Radio"	
Yanapolis "Within the Democratic U.S."	Kidd Dayz "E.D.M."	Mr. Glass "Good Good"	Robin Fawx & Bill Wagman "The Saturday Morning Folk Show"
Democracy Now	Democracy Now	Democracy Now	Markuss & Justin "The Prog Rock Palace"
Shiva "I am a Toucan"	Hello, Space Cadet & Tatari "Aural Fixations"	DROOLLLLLIIIA "Here Ear"	Gumshoe "Roadside Picnic" -alternates with- Ed "Cactus Corners"
Dr. Kelp Mothra Sings	Charmin Ultra! "Swamp Bass"	Delight & Delerium "Cookies for Sale"	
"Free Speech Radio News"	"Free Speech Radio News"	"Free Speech Radio News"	
Dr. Andy "Dr. Andy's Poetry & Technology Hour"	Douglas Everett "Radio Paralax"	Richard Estes & Ron Glick "Speaking in Tongues"	Gil Medevoy "Crossing Continents"
DJ Tangosaurus Rex "Cool and Deadly"	Myzzzypppy & Wyzconzyn "Neon Ballroom" -alternates with- Zoe & Chloe "Zoe and Chloe Shower Fun"	DJ Hypercube "Paint Transfer"	Mr. Frankly "Air Show" -alternates with- Jeffrey "Today's Abberation Tomorrow's Fashion"
Howard "Mystery Surprise"		Conductor "Railyard Runaround" -alternates with- Bri "Ghoulhouse Rock"	
Wesley Dodds "The Vicious Cabaret"	Boris & Natasha "USSR Radio Sputnik"		David D. Young "Upper Realm Shrieks: Music & Words"
Trotsky "The Crimson Airwaves"	Fuzzbox Flynn "Loves and Disloves"		
Bavmorda "The Digital Void"	Fenris "Live in Studio A"	The Pirate & Blasphemer "1000 Points of Fright"	Joe Frank

S u n d a y

12:00am
Punk Roge & M. Riots
Neonate (Fighting for a Future)
 Chaotically good music mixed with political, social and local punk talk as well as show listings and events you don't want to miss.
Street Punk, Hardcore, International Punk, Riot Grrrl

2:00am
Aphasic Cat & DJ Broski
The Farm
 The Farm is a big playground - we will be indulged in this realm of music. We will be introducing good sense of local music to our precious listeners in the late night.
Eclectic

4:00am
Auxiliary
Power Node
 Some good stuff, some loud stuff, some interesting stuff; it all branches out from the Node.
Electronic, Hardcore, Experimental, Post-Hardcore

6:00am
Bobby H & DJ Mr Tee & Dr. Kwame
Songs of Praise Gospel Program
 Traditional and Contemporary Praise and Worship Gospel Music
Gospel

8:00am
Bernard Benson
"In Focus"/Perspective
 "In Focus" a religious talk show whose theme is to solve problems of students and the community in "light of Scripture." Every week a different guest. "Perspective" Live Christian bands, Christian Rock and Hip Hop CDs, Christian Folk CDs and Gospel CDs
Religious talk show and variety of Christian Music

10:00am
Gary B. Goode
Island Radio Cafe a Go Go
 New releases (Latino/a, Celtic, Hawaiian & Ska/Reggae) plus surprises! Requests for Roots music always welcomed
Reggae, Latin, Hawaiian, Ska, Celtic, Sixties
 -Alternates With-
Mindy
Cross-Cultural Currents
 Reggae and African Music.
International, Reggae

1:00pm
Papa Wheelie
Radio Wadada
 A conscious reggae session featuring reggae (old and new) dub and dancehall.
Reggae

3:00pm
Justin Desmangles
New Day Jazz
 Jazz music for lovers and the

lonely.
Jazz

6:00pm
DJ Don Sequitur
Hammer Down Sub-Atomic Pound
 Vinyl Records - 33's & 45's
Eclectic

8:00pm
BJ & JD Esquire & mario
The Front Porch Blues Show
 Blues for the down home blues lover.
Blues

10:00pm
Tim Matranga
Kicksville 29BC
 All sorts of rare, obscure, and great sixties sounds. Acid Punk, garage/psych, heavy soul, funk, northern soul, etc.
Rock, Garage, Soul, Psych

M o n d a y

12:00am
firebasskitty
Soul Slappers
 Post hip hop, Old School, Funk, Instrumentals
Hip Hop, Electronic, Experimental

3:00am
Meeksa & The Found
New Hardware Wizard
 Split Show - electronic (80's, new disco, house) with The Found New Hardware Wizard and classical (international, varied time periods) with Meeksa
Classical, Electronic

6:00am
Jeremy Henson
The Fix
 During "The Fix" I will explore different genres of music
Eclectic

8:30am
France Kassing
It's About You!
 A show where expert guests discuss issues and events from an ethics, history, and/or socio- political aspects

9:30am
Granny Smith & Gwendolyn
BFF FM
 It's the brodogg show, dogg.
Eclectic, Electronic, Folk, Indie, Rock, Experimental

12:00pm
Amy Goodman
Democracy Now!
 A daily TV/radio news program, hosted by Amy Goodman and Juan Gonzalez, airing on over 800 stations, pioneering the largest community media collaboration in the U.S.

1:00pm
Emilio
Now You're Talkin' My Language

By using "The Internet," and other common phrases, you can fill your verbal "tool-shed" with the necessary "equipment" for "success."
Information

2:30pm
Kimchi
Can't Get it out of my Head
 More than ELO
Eclectic, Electronic, Indie, Experimental

4:30pm
Free Speech Radio News
 An ear to the ground and a voice to the air

5:00pm
Hearing Voices
 Hearing Voices is a sixty-minute stream of "driveway moments" connected by a weekly theme, with the help of a guest host. Each episode mixes broadcasts, podcasts, sound-portraits, slam poets, docs, radio dramas, features, and found-sound.

6:00pm
Jess
Land of a Thousand Dances
 music...for your mind. :-)
Eclectic

7:30pm
Elisa Rocket
Phoning It In
 Lo-fi is the right fi: We call up your favorite musicians for live over-the-phone performances and awkward conversation
Pop, Rock, Folk

8:00pm
Michael Leahy & Maggie Cat
One on One
 Cat's Meow and Cool as Folk bike riding at night on the streets of the tri-county area.
Eclectic, Folk, Indie, Rock, Experimental

10:00pm
DJ Rick
Art for Spastics
 A historical look at cities that have influenced "weirdpunk" and "gluewave": Cleveland, Paris, Portland, Lund, Harrisburg, Vancouver, Monterrey, Columbus and Sacto!
DIY/Punk/Etc./

T u e s d a y

12:00am
Myk Blauuw & Major K
ATF: All Things Fresh
 Myk Blauuw and Major K are ATF Radio, representing what's fresh in Sacramento Hip-Hop and beyond.
Hip Hop

3:00am
Jane & DJ Super Hans
Totally Confused
 Remember nothing regret everything
International, Electronic, Folk, Indie,

Hip-Hop, Latino/a, Experimental

6:00am
Sisyphus
Phantom Fiesta
 Musings
Electronic, Eclectic

8:30am
Justin Jackson & Kirsten Sanford
This Week in Science
 Detailing and discussing major issues in the sciences. From solar systems to microcosms, hear both cutting edge and controversial topics brought to an accessible level.

9:30am
Xyphl
Icelandic Twin
 A Romantic Revolution
International, Indie

12:00pm
Amy Goodman
Democracy Now!

1:00pm
Lady Kay
Triplofonic Sounds of the Hacienda Sunrise
 Rock n' roll, blues, folk, hip-hop, and soul music mostly
Eclectic

2:30pm
Todd
Hometown Atrocities
 Show centering on rock of sorts: Psych, Indie, Punk, Experimental Rock, Electro, Scenester, & outdated Pop culture.
Rock, Punk
 -Alternates with-
Zack
The Blind Man's Striptease
 All the best in braille
Glitch, Horrorcore, Magnificat, Tarantella

4:30pm
Free Speech Radio News
 An ear to the ground and a voice to the air

5:00pm
George
Sounds of Africa
 African current events brought to light and discussed.

6:00pm
Mick Pinn
KDVS Radio Theater
 Original locally produced and classic audio plays

7:00pm
Ben Taylor
Aggie Talk
 Sports talk show that discusses Aggie sports and the wide world of sports

8:00pm
Lalana
If It Tickles your Fancy
 Frantically chosen, high quality musical stylings
Cuddlecote, J'ouvert

9:00pm
Mr. Mick Mucus
The Chicken Years
 Fun With Sound
Eclectic, Hardcore, Punk

11:00pm
Calamity Janie & Mona
Revenge of the Handlebar Moustache
 Join me all ye outlaws for the rootin' tootinest straight-shootinest good time in this here wild west!
Rock, Punk

W e d n e s d a y

12:00am
DJ Benzel Washington, the most recognizable voice on the radio
John Q 3: The Journey for a New Heart 4 - This Time it's Personal... umm 2? (I love it when they say the name of the movie in the movie)
 Everyday ever is the best day ever is the worst day ever...is the best day ever!!
Everything Hip Hop

3:00am
DJ Cam & Sunny Sarah
Crip Beats
 A simple eclectic show playing many currents
Eclectic

6:00am
RetaG & Danya
Chorus of Wolves
 Songs to lull those insomniacs to sleep or to wake those who work the graveyard shift
Eclectic, Electronic, Folk, Indie

8:30am
Phillip Wister MFT & Dr. Art Magana
Psychnation
 A public discussion of all things psychology. The latest research and therapies for mental health.

9:30am
Yanapolis
Within the Democratic U.S.
 Topics and events from California's Northern Central Valley and traditional American Indian territory.
International music and Native American music.Current

12:00pm
Amy Goodman
Democracy Now!

1:00pm
Shiva
I am a Toucan
 Lullabies for Insomniacs, wake up calls for narcoleptics
Eclectic, Experimental

2:30pm
Dr. Kelp
Mothra Sings
 The latest and greatest from across the Pacific
Electronic, Indie, Post-Punk, Fantastickness =)

4:30pm
Free Speech Radio News
 An ear to the ground and a voice to the air

5:00pm
Dr. Andy
Dr Andy's Poetry & Technology Hour
 Talk about Poetry & Technology with frequent guests

6:00pm
DJ Tangosaurus Rex
Cool and Deadly
 Keepin' the old-school vibes of Reggae alive. Rocksteady, Ska, Lover's Rock, *Rocks, Dub, Dancehall, Rub-a-Dub, and Roots all around Reggae*

8:00pm
Howard
Mystery Surprise
 Weekly on-air existential crisis
Fragile Mosaic

9:00pm
Wesley Dodds
This Vicious Cabaret
 A look across the pond at British music, including (but not limited to): British Invasion, Psychedelia, Punk, Post-punk, Alternative/Indie, Electronic, and Experimental
British Music

10:00pm
Trotsky
The Crimson Airwaves
 That punk kind of music
Hardcore, Punk, Powerpop

11:00pm
Bavmorda
The Digital Void
 Inside the synth abyss
Dark Disco, Synthwave, Drag, Experimental

T h u r s d a y

12:00am
Elektrohead & Rob
Conceptual Meltdown
 A varied approach to outside electronic music.
Eclectic

2:00am
Laika & The Morning After Pill
Stop Talking So I Can Think
 I can't even deal with what's happening in my life right now
Metal, International, Hardcore, Punk

4:00am
DJ Botron
Comfort Hour
 Hip hop, Cuban, reggae, funk, R&R, music from African continent, blues. Music only

International, Reggae, Blues, Hip-Hop

6:00am
Bare Bones
The Bazaar
 "I can't understand why people are frightened of new ideas. I'm frightened of the old ones." - John Cage
Eclectic

8:30am
Chris Thielen
An American Atheist
 An American Atheist covers news and hosts discussions pertaining to atheism, religious criticism, and an empirical, pragmatic understanding of the universe.

9:30am
Kidd Dayz
E.D.M
 Only the good times
Eclectic

12:00pm
Amy Goodman
Democracy Now!

1:00pm
Hello, Space Cadet. & Tatari
Aural Fixations
 Something for your ears to chew on
Eclectic

2:30pm
Charmin Ultra!
Swamp Bass
 The way your dad looks at me after he finishes working out
Eclectic

4:30pm
Free Speech Radio News
 An ear to the ground and a voice to the air

5:00pm
Douglas Everett
Radio Parallax
 Science, history, politics, current events, whatever we please.

6:00pm
DJ Myzzzyzpypp & DJ Wyzconzyn
Neon Ballroom
 Antique Discotheque
Hardcore, Neon, Butler Techno
 -Alternates With-

Zoe & Chloe
Zoe and Chloe Shower Fun
 You bring the rubber ducky
Eclectic, Indie, Hip Hop

8:00pm
Boris & Natasha
USSR Radio Sputnik
 I'm on the verge of moral collapse at any time. It can be the end of the show - Glenn Beck
Funk, Electro, Disco, Italo Disco, Synth Pop, "Any" Wave and Electro
Punk

10:00pm
Fuzzbox Flynn

Loves and Disloves
 Music for weird sorts. More information at::: Loves and Disloves blog. Contact DJ at: lovesanddisloves[at]gmail.com
Eclectic
 11:00pm

Fenris
Live in Studio A
 Live Bands performing in our pro studio engineered by Fenris Wulf. Email engineering@kdvs.org to reserve recording time at Studio A

F r i d a y

12:00am
Cash Flagg
Dead Air
 A mish mash from 60's trash to today's smash... "hits"
Rock
 -Alternates With-

Robin Redbreast
He hates music He loves noise
 That's not music! That's just a bunch of noise! Bands these days are like "lwruh lwruh lwruh". In my day you had to sing! Kids these days...
Indie, Punk, Noise, Skunch

3:00am
Theo & Quill
The Creaking Hinge
 An exploration of new and old sounds and the stories behind them.
Eclectic

6:00am
Philip Fray
The Udder Side of Sac
 An eclectic program with an emphasis on local music from the greater Sac/Davis area, featuring weekly local artists for interviews, coffee and live music
Reggae, Eclectic, Jazz, Folk, Indie, Blues, Acoustic

8:30am
Making Contact/Planetary Radio
 Each week, Planetary Radio visits with a scientist, engineer, project manager, advocate or writer who provides a unique perspective on the quest for knowledge about our solar system and beyond.

9:30am
Mr. Glass
Good Good
 It is what it is
Reggae, Electronic, Jazz, Hip Hop, Soul

12:00pm
Amy Goodman
Democracy Now!

1:00pm
DROOLLLLLIIIIIIA
Here Ear
 May your soul drip from your mouth and enter the airwave
International, Eclectic, Industrial, Noise, Experimental

2:30pm
Delight & Delirium

Cookies for Sale
 We play music, you listen
Eclectic

4:30pm
Free Speech Radio News
 An ear to the ground and a voice to the air

5:00pm
Richard Estes & Ron Glick
Speaking in Tongues
 A program featuring social commentary and interviews with people directly involved in struggles related to peace, civil rights, the environment and the workplace. Interviews and opinions, giving voice to the voiceless

6:00pm
DJ Hypercube
Paint Transfer
 Painting everything eclectic
Afro Prog, Hatecore, Fakebit

8:00pm
Conductor
Railyard Runaround
 Music for Hobo's
Americana, Roots, Alt-Country, Folk Bluegrass Blues
 -Alternates With-

Bri
Ghoulhouse Rock
 Ghouls rock
Lo-Fi Garage, Punk

10:00pm
The Pirate & Blasphemer
1000 Points of Fright
 Metal, Hardcore, Crust, Grunting, Monkey Jokes, Leftovers, Impersonations of Fellow KDVS DJ's, Errors
Metal, Hardcore, Punk

S a t u r d a y

12:00am
Scarecrow & Blasphemer
Raise the Dead
 Black metal, death metal, grindcore, pagan, Viking, and ambient horror.
Metal

2:00am
Captain Mandrake/Dr. Freon
Amateur Hour
 Man the harpoons, there be heavy beats of all sorts with an emphasis on electronic (mostly analog) music when Dr. Freon is choosing songs. Captain Mandrake will play everything else. I may have themed shows.
Eclectic

4:00am
Salokin Regnildron
Experiments in Juxtaposition
 A wide variety of audio experiences engineered to flow in sometimes smooth, sometimes stark juxtaposition
Eclectic

6:00am
Big Dave
Buried alive in the Blues

What better way to start your weekend? Listen to blues from everywhere - new and old, national and international.
Jazz, Rock, Blues

9:00am
Robyne Fawx & Bill Wagman
The Saturday Morning Folk Show
 Traditional and contemporary folk and acoustic music including Celtic, Bluegrass and Americana
Folk

12:00pm
Markuss & Justin
The Prog Rock Palace
 Progressive Rock and jazz from the 1960's to the present, from all over the world
Progressive Rock, Jazz

2:00pm
Gumshoe
Roadside Picnic
 Classical and Jazz music scavenged from an Abandoned Canadian extra-terrestrial visitation zone.
International, Classical, Jazz, Experimental
 -Alternates With-

Ed
Cactus Corners
 Euphony and Cacophony: Contemporary Classical Music, Modern Composition, Opera. cactuscornerskdvs@gmail.com.
Classical, Avant-Garde

4:00pm
Gil Medovoy
Crossing Continents
 World
International

7:00pm
Mr. Frankly
Air Show
 Rock, mostly
Eclectic
 -Alternates With-

Jeffrey
Today's Aberration
Tomorrow's Fashion
 Widely surveying the latest new arrivals to the KDVS library with emphasis on rock, indie, electronic.
eclectic

9:00pm
David D. Young
Upper Realm Shrieks: Music & Words
 A continuously evolving show mainly featuring rock, jazz, soul, country, bluegrass & blues with spoken word thrown in sometimes. In flux.
Eclectic, Jazz, Punk, Experimental, Country, Bluegrass, Spoken Word

11:00pm
Joe Frank
Joe Frank's audio collages
<http://www.joe frank.com/>
Radio Collages, Weird Stories

Stream Right Now
 at KDVS.org!



Clara McClenon

snapdragon dream-driver drags down death like a cowboy lassoing a bull w/ forced ferocity. commotion status vision is a bit obscure; it's time 4U2 become mature. Phased Brain Waste floats throughout time & space; it's an eternity. Foul odour revulsion shocks the agog clocker, just trying2keep up. Outside Angle Inference intrigues the stone shadow creature as all the onlookers go on & continuously babble inanities.

That's Town Square Action, Sam. False Front Forcefield takes over all the town.

Do We need a red-faced screaming ranter2go up against it??? Aggression

Chamber Action is packed w/several folks cast in stone, waiting4eternity.

Confluence trifler exacts a buck from a redneck driving a mack-truck. Success Story moron cracks the whip at the bi-annual work demonstration. A wayback

buckbarker straight out of 1986 jumps right into 2010. William Burroughs worshipers stand near a furnace on a hot summers day, breathing in fumes.

Futuristic Fun & Dreams enthrall a citizenry staring stupidly at a TV.

David D. Young



A Chat With Gavin Frederick of Stick Figure Records - in Atlanta!

Interviewed by Ed Martin

Transcribed by Nakisa Choupani

Ed: We're here today with Gavin Frederick of Atlanta. Gavin is the owner of the Stick Figure record label and the Stick Figure distribution center. I've known Gavin since the 1990s when he was a Georgia Tech Student and Music Director at WREK, the student station there at Georgia Tech and host of the long running radio bomb Punk Rock Program. That's a while ago Gavin!

Gavin: Yeah I resigned about 6 and-a-half years ago from that. It wasn't even a punk rock show when I left, just underground music.

E: I think a lot of us think of you, though, as somebody who was in the middle of the punk scene in Atlanta when there was one.

G: Well there still is one. I mean, I just kinda moved on. In many ways punk rock has become pretty stale.

E: You said underground and I know you've got the distribution and the labels, and you do some booking there too as I recall.

G: Well I do all the booking at the Drunken Unicorn.

E: That's a long time music place in midtown Atlanta. I understand the old Sear's Store on Ponce de Leon is right across the railroad tracks. What sort of bands do you book into there?

G: It all depends what we're going to fill in the room. A lot of them are new bands that are coming up and they got a good buzz.

E: Is it a substantially local playlist?

G: We're a venue, we mainly cater to national and international touring. There's two rooms and then there is the bar.

E: So big enough to have a crowd?

G: Yeah, a pretty good size.

E: Now when we were talking you said you run a stable of labels out of Stickfigure nowadays. What are those? What are the labels?

G: Let's see - I mainly split all the labels really for marketing reasons. Each label is focusing on a different audience and different genre. So there is an indie rock label, whatever that means, or college rock, or - well I wouldn't really say alternative because that's just a really bad word. Then there is Fieldhouse Records which is more the singer/songwriter label. There's the Gospel Rhythms which is a rock 'n roll label. There is Surrounded By Light which is a goth label and Square Root of Music which is like instrumental indie rock,

instrumental rock. A lot of people don't see the humor in that and just kind of think - "What?" And then there's a noise one, a metal punk rock hardcore label called Vagina Flambé - there's not much going on there right now. Then there's the noise label, Earth Shaking Rhythms.

E: What was the name of the very first one?

G: Adair Park.

E: Adair Park - Oh I know that one, and I know the park too. Do you still live and work in the Candler Warehouses?

G: I moved across the street; I'm in a standalone building. It's right across the street from the warehouses. It's really weird. It's a single family residential but it's this big commercial building.

E: I think we got down to your hardcore metal punk rock metal label and then onto Earth Shaking Rhythms.

G: There's not much going on with Vagina Flambé right now; there's one release that's supposed to happen one day but that's top secret. It has a name outside of Atlanta probably heard of. I wanted to keep it top secret because I want when it comes out for people to think, "What the hell is this?" and think it's a joke - like they don't think it's real. You know what I mean? Sort of, "This isn't real" and then they see it the next day and they think, "Oh my god! This is real!"

E: Sounds good.

G: Just really under the radar and then boom! Everybody thinks, "Huh, where did this come from?"; "What is this?"

E: I guess that's the thing you do with springing a surprise on your audience every once in a while.

G: Yeah, that's the point. The one release that's lined up for that label right now is a big surprise for the audience.

E: Oh good. Well now I wanted to ask you about Earth Shaking Rhythms, the noise label. My experience was there is an old, longstanding noise scene in Atlanta that sort of came to exist around musicians with the Atlanta Symphony Orchestra and I wondered what sort of material you were putting out on your noise label these days.

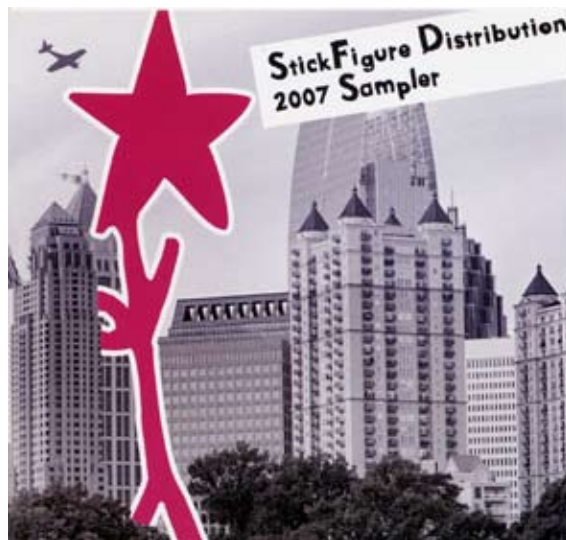
G: Well, right now the label is very active. There were two releases on it. One is the Bald Eagle, which is my friend Russ' improv noise rock, and the other release was by a Texas artist called Yatarasu. It's kind of like covering a low-bit song like a Nintendo.

E: -Chuckles- The game boy in Electric shaver hour.

G: Yeah but really fast. Pretty much grindcore but at the same time it's just so crazy weird there isn't a theme for it. There aren't rules, it's like "What the hell is this?"

E: Is that that artist's only release, or are there others?

G: Yatarasu has a bunch of releases. He's kind of hard to work with. You know how noise artists can be. I've been pushing to do a release that's a little bit more professional but he's like, "I can still screen sixty and we can put it out" and I think, "That's cool but I want to do something a little more professional and try to get you some press."



E: Doesn't want to be famous?

G: No just wants to be DIY still. Doesn't understand what I try to offer. I mean I can relate in many ways. I was there 12 years ago. But if I had known what I had learned in the last 12 years I would have been doing a lot better now.

E: 12 years ago I remember you with your distro in Candler Warehouses on Saturday afternoons.

G: The idea behind that was just more that I didn't have to lug it around the shows. Everybody could come by in one day and I could still bring in some decent money. Because I was focused on distribution but with the rise of digital, I mean, physical product now is just in the realm of geeks - for the die-hard fans or record collectors. Most people buy a song they want off iTunes or download it or rip it for free from their friends, or go to a show and maybe buy a t-shirt or something.

E: So where does that put somebody like you?

G: Well, people buy mp3s, believe it or not they do. I'm kind of surprised how much money I bring in on a monthly basis. I mean there's still

a market there for labels. I wager that labels will be more important in ten years than they actually were because, you know, the right artist's on the right label and everybody will pay attention to it.

E: So you feel like that screening and promotional function...

G: It's just word of mouth. If you're an artist that sounds like Band of Horses and you sign to Sub Pop and feature on Sub Pop's twitter, 10,000 people are checking you out. And they're probably going to like you because you sound similar to an artist that they already like.

E: That sounds sort of like a traditional record label kind of function.

G: Right, and that's the thing. With the glut, in many ways, all the record labels have to re-learn how to be record labels. That's what they don't understand. They become so spoiled from selling 18 or 19-dollar CDs for one song they don't remember what it means to be a record label and develop an audience and cater to an audience.

E: You and I were talking about the passing of that LP/CD album model as a business proposition and the return to the single sales as the basis of the industry.

G: Well it always was a singles industry. The industry fooled itself in that they didn't realize what was going on. They realized they could sell long play albums for one song but then they forgot people buying the album only heard one song.

E: So the minute you unbundle the song....

G: Right, that's what happened with the internet. Now the songs are unbundled. Now you're back to being the singles industry and the industry hasn't adapted to that.

E: I think of a lot of them as not being nimble enough to do it, ever.

G: Well it's not even nimble, they don't even understand it. Everything's been intact for a long play, especially the majors. It's a whole generation of people who think they understand working in the music industry but they really don't. They don't understand anything about the music industry. They're just accountants.

E: Exactly.

G: All the original guys, the original founders of all those labels would totally understand how to operate in this market. Because this is the market that they operated in before the rise of the major labels. This is what the market was when they started. There were all these little labels everywhere and people were

cutting records on the radio and all radio stations were independent and played completely different stuff. It was a big potpourri of everything.

E: Now it seems like with radio becoming so programmed and homogenous you've got to end-run the existing structures to do the spread. You've got to come in on the net. Come in on the live shows.

G: Commercial radio is just making a lot of mistakes in that they are so programmed. They don't realize that they are just losing more and more listeners because you've got things like Pandora and Last.fm where you could just type in an artist and they're going to play a whole bunch of artists that sound similar to what you like. This is where things are really going.

E: So you split your labels up to have that differentiation among them so people could say "Well, I want the blue one and not the red one."

G: Exactly. That way I can market my artists better, because as the artists grow and build a fan-base and as artists come and go, I can do a lot more for new artists. It's like "OK, you're an artist and an indie rock band" and a couple years later, way more established, they've got an e-mail list of a couple hundred people, and a couple hundred people follow our blog, a couple thousand people on our twitter. You're going to want to work with a label like Adair Park does, I can give you access to bands that would like you that you can't get access to because you don't know who they are and they don't know who you are because you're just a band. I maintain in 10 or 20 years the labels are going to be back on top because there are just so many bands, so many artists, so who do you listen to? Who do you get into? People are lazy, they want to be told who to listen to.

E: I've noticed that radio listeners want a high degree of predictability of what they're listening to. They tune in and there's a blues show and they thought there would be a hardcore show so they tune away and they don't come back.

G: I guess people don't want to be challenged any more. They grow up punk-rock in the 80s, there was a lot of stuff that was cool, not because necessarily it was good music but because that's all we had. All we had was what was on the radio like Madonna and Prince, New Kids on The Block and Vanilla Ice, you didn't really have a lot of options. Or it was what you could find in the record store on your own somewhere. There were a lot of artists that in many ways, if you look back on it, if they wanted a fan base, they had no competition. Now though, everybody who is in a band on the internet is trying to promote their band or music and as a result you have hyper-competition. And when you have a buyer's market, they're going to

thin things out. If you give somebody too many choices, they're not going to embrace all the choices, instead, they're going to try to get rid of as many choices as possible. It's basic psychology. They're going to thin the herd and they're going to think, "Well, this is what I'm into and this is what I like." Whatever music they're going to be into, whether it's metal, punk, pop, electro, and then all the different areas have their subgenres. You book a black metal show and one crowd will show up and you book a grind-core show and a different crowd is going to show up. I see it with Drunken Unicorn, it's always the same people for the same kind of show.

E: Is it tribal?

G: It kind of is. It's the culture. People who are into group X, they can relate. They see a t-shirt and say, "Hey! What's up!" but then there are people in group Y and they have their own little group. The irony of it all is that all the groups are completely unaware of each other.

E: They're just in their garage rehearsing and playing gigs.

G: Group X, their artists can sell out in Masquerade Heaven. And then group Y, their artists can sell out in Masquerade Heaven as well. But most people who follow either group are unaware of the other. That's the irony of it all, they truly have no idea what the other group is and they think, "Really, people like that?" and it's like "Yeah, here are pictures from their show, they sold out the same place too!"

E: ...and the audience was jammin'.

G: If you're a true music fan in the sense that you like a wide range of music, you enjoy many different kinds of music and you like this challenge, it's never been better than now. It's so much easier to find out what's going on. I mean now you can read a band name in a newspaper or on a blog and in less than 30 seconds you're listening to them. It was so much harder 10 years ago. Especially 15 or 20 years ago it was just names in a magazine. You'd have no idea what it was; unless it was on MTV or commercial radio you had no idea what My Bloody Valentine was or why Spin thought it was so great.

E: You just thought, "Oh Spin likes it, I should go through the trouble to find it and listen to it."

G: Unless you had a cool college radio station, but now you see a band and 30 seconds later you're listening to it. The consequence is that music accessibility is so much easier. So in some ways the mainstream has become the underground and

the underground has become the mainstream. And everything is a really big mishmash of stuff. The great irony of it all is that all these people complain about it, but isn't that what we wanted 20 years ago? It didn't matter what you looked like or what you were into we just all respected what was cool. Punk-rock won, everybody was a musician, everybody was releasing stuff, everybody had a label, but guess what? What everybody forgot is, if everybody's in music there's nobody left to be a fan. If you're a musician and you don't have fans, you're a nobody. Your music could be the best music in the world but if nobody knows what it is and nobody is listening to it then it doesn't mean anything.

E: I guess I keep saying, is some of it your credibility as somebody who's been in the business to say...

G: Well that's the idea of splitting the labels. Right now they're new labels and just starting out so they can only do so much but build 'em up over the next couple years, and gradually I'll be able to do more and more with the artists on each label.

E: Now how long ago did you make the split?

G: Just over the last couple years. Most people in Atlanta think I'm crazy, they just don't get it; they just looked at me like "Huh?" I've given up trying to explain it because maybe they feel like I'm selling out. But I'm just coming up with a new business model to survive in the new media environment.

E: For me, we used to say that if the Georgia

power company could have a blue kilowatt hour in addition to the regular one without any color they'd make more money because consumers could say "Oh, I like the blue one." And you say, "Well I like the stuff on Adair Park, I like the stuff on Earth Shaking Rhythms."

G: As these labels grow increasingly, the core audience won't be aware of the other labels and their audiences.

E: Exactly, it's like, OK I like the stuff on Sub Pop and Sublime Frequencies, Goner, Florida's Dying and you know to go back there and keep an eye on what's there and you have a couple labels you like and that's where you get ideas for where to find good music.

G: A lot of the bigger indie labels are starting to catch on. Epitaph has Anti. And then Sub

Pop has Hardly Art, which is another spin-off label there, the same people. Matador has True Panther, that's their sub-label there. Tomato has Mexican Summer. You already see it happening, different entities are having multiple labels because they're realizing for marketing reasons it's better to do that. Sub Pop started Hardly Art so they can put out punker bands, which wouldn't really appeal to Band of horses kinds of audiences, or the Shins. Which makes sense. They say, "Look, we know how to run a label and cater to an audience." And that's the thing. I know how to run a label, I know how to get records and releases out on time and promote them and this way I can build an engine, which eventually over time will grow and become stronger and be able to help out artists more. I decide I want to work with an artist and it makes it easier for them to develop a fan base, generate new fans for them, and expose an audience that would appreciate them.

E: So I guess, like you say, this is a pretty new thing. To me, I think you've kind of got the break down of the old monolithic pop music audience - people who say I like this rather than that, I like chocolate rather than vanilla.

G: That's the way it is now with music. I guarantee you pick out any music fan's iPod or mp3 player, which is what most of them have and you just roll through it and you'll see that 80% of it can be classified in one genre. I know this sounds crappy, and a lot of young kids will argue about this, but you can almost classify it. You can spend 5 minutes and find out a lot of what they're like as a person, what they're into, what kind of people they hang out with, what kind of car they drive, what kind of pet they would own. It sounds crazy but it's true. There are a lot of people you can figure out what they're like by looking at their iPod.

E: So you can do your own market research?

G: Well I don't even own an iPod. I'd rather own a CD because .wav files sound better than .mp3s. I'd rather own a CD than a vinyl because unfortunately most people who record now, they put so much compression on their recording that the CD sounds better than the vinyl. A lot of recording engineers don't realize how to record for vinyl and then you put it on vinyl and it sounds all compressed and like junk.

E: Well it is 20 or 30 years since people had to record for anything other than that FM radio model of the compressed signal.

G: A lot of knowledge is lost. That's why I think the whole vinyl revival thing is hysterical because it's just record collectors and nerds, going to DragonCon wearing Storm Trooper outfits and that's what it appeals to. Not that it's not cool, but it's not the average



person. Your vinyl sales are still a small percentage of what moves. It's just a niche market. It's like a cult market. And even then, a lot of what they're buying, I would argue, isn't worth owning because it doesn't sound that good. CD sounds better. I mean the mp3s don't sound as good as the CDs. A lot of people claim they can't tell the difference but my rebuttal would be you just aren't listening.

E: They get used to crappy computer speakers and ear buds and stuff. They never have occasion to listen on good equipment.

G: Well there's that too. People nowadays don't own decent stereo systems. Everything's on their earphones or laptops. It's hysterical. You can see it. Looking at Drunken Unicorn and talking to local bands who say such and such place has a decent sound system. And I'd say, "For real, you don't have monitors there? Two 12-inch speakers and no bass, and you're going to tell me that's good sound?" It's like, "What do you know about sound?"

E: Yeah, like "I can play my guitar, I must be a band."

G: But they don't understand. And that's been the other problem with the rise of the internet and punk-rock attitude is that everyone thinks they're an expert now. It's crazy and granted I look back and think "OK you've dug your own hole because you were like this when you were 23." I like to think I'm not as dumb as some of these kids, because some of the stuff they tell me, it's like, "For real man, you have a right to an opinion but someone who has been doing this as a living for 12 years, if they tell you it's a bad idea then you might want to listen to them..." Of course I don't think I was ever that rude to people who made a living off of music. But it's crazy the stuff I get told. It's funny, I just laugh at it now. It's like, "Alright, that's cool, we'll see where you get with this, let me get some popcorn and watch this right now."

E: Right, conventional wisdom, run amuck.

G: The only way you can do it is, "Alright, I'm going to watch a bunch of people fail, this will be funny." Like reality television, but it's reality. I mean in many ways that's what reality television is. That's the appeal: everybody watches to watch everybody fail. I think in many ways the music industry – if you're a true fan of music, it's never been better. There's so much great music out there. If you can't find something you like then you're not trying. You're not challenging yourself. You can pretty much make up a sound and say, "I want something that sounds

like this," and get on the internet and find it in 30 minutes. With Google and MySpace and message boards you can probably find an artist that sounds exactly like what you want. And that's the problem from the seller perspective. You have consumers that are that specified and want something that exact.

E: And when you say that exact you mean like "I want this kind of instrumentation, I want this kind of tempo, this kind of feel, this kind of everything."



G: And some think, "I don't care." And it can be because they have too much choice. I realize I'm very fortunate. I grew up in a time where people were listening to music just so they weren't listening to Michael Jackson all the time. Now people don't appreciate it. And you can tell from the price; people are allowing their music to be sold for \$.39 a song. And I get in arguments with people, say, "look, if you're not going to allow your music to be sold for \$.99 for a song they're not going to buy it. I don't care, we're arguing over pennies here." So it's not like \$99 its \$.99. A candy bar costs more.

E: When I was in school an album was a number of hours of work.

G: It still is a lot of work. And if you're not willing to pay \$.99 a song or \$9.99 an album then you are not a fan. I mean how much does it cost to fill your automobile with gas now? How much does your health insurance cost, how much does your dental bill cost? How much is your mortgage, how much is your rent? Your shoes? Buying one song, it's pennies, and nothing compared to what you spend.

E: Does that make the price on a label...

G: Where the money is in the music business, it's like selling candy, it's a volume business. You want to sell as many units as possible to make your money. You're trying to make a million dol-

lars off a \$.99 song on iTunes or Amazon, and they pay \$.70 so you get \$.70 on the dollar on iTunes or Amazon. So you want to make a million dollars you've got to sell 1.4 million copies of that music. Lady Gaga has done about 24 million downloads. And it can be done. I know people make good money off of digital. A digital provider, TuneCore, they say when it's like transferring money to PayPal, they say do not transfer more than \$10,000. There are people out there who are bringing in thousands of dollars with the internet distributor that I use. So there is money there, but trust me, you'd be surprised, what I bring in, it's just like, "Whoa" and I'm talking this as a producer. The music industry as a business model has become a lot like porn in a sense of a mass model, the more titles you have out there bringing you money, the more money you bring in.

E: Flood the zone.

G: Where, like a porn producer, the more pornography you have to your name, the more money you bring in. Same kind of thing. You don't owe the artist any money until the record breaks even. So if a title is bringing you \$40 off iTunes and it's in the red then that's \$40 you have to invest in the next record.

E: The opposite of a Ponzi scheme.

G: You can get it to the point where a couple hundred titles is bringing you a couple thousand a month from digital sales; then you're pretty much putting out an album a month because you can put out an album out for two or three thousand dollars. Now you can own recordings cheap, you don't have to compress 500 CDs and now with blogs and Hype Machine and Elbows, you're just sending all these blogs mp3s and singles and if they run it, they charge. And all these other blogs follow it and pick it up and read the blogs, buy it from iTunes and Amazon. And you don't have to worry about what the artist does. Whatever the artist does is gravy. More reason why the artist tours and the artist is like a mobile record store. Now you don't have to worry about that. All you have to focus on is the song and whether the record is any good and the promotion. You don't have to worry about distribution. It's like, "Oh, it's on iTunes, OK, cool." Everybody who buys digital music buys it off iTunes.

E: Yeah, absolutely, that's the story.

G: People say, "Doesn't it bother you that things are in one hand." And I say, "Well it would bother me if Apple were a record company but Apple is not, Apple is a computer company." They have to be good to manipulate record sales on iTunes because they have nothing on there, they're just using iTunes to sell iPhones and iPods and Apple products. iTunes is just a big ad for Apple. It's not like iTunes is owned by Sony or EMI. Now that would be bad.

E: Yeah because they'd put their stuff up front and yours in the back room.

G: Exactly, and then they'd be getting a cut of whatever you make. Apple pays 70%. You Get \$7 for every \$9.99 album you sell. That's more money you get than selling CDs or vinyl's. Yeah, you don't sell as much but you don't have any

overhead, there's no rent, no product. It's free money basically. So your overhead is lower, you don't need as many people, you don't need as much space, you don't have as much money tied up in an unsold product. You don't have to keep stuff in print. Something goes out of print, that's fine, whatever, they can buy it off iTunes.

E: No inventory cost.

G: Band breaks up, you don't have to keep something in print to keep selling it. You don't have to worry that its not in record stores because people can get it off iTunes. Well a record store can only stock so many titles. A record store can stock only 9,000 titles. Even the Virgin Megastores can stock only 150,000 titles. On iTunes, there's probably three, four, five million titles on there. And that's why the majors hate it. They can't control the market any more. It's an infinite market. There are infinite bands. They can't control all of the internet radio stations. Anybody can go in there and sell their stuff. It's a free market. It's a free level playing ground. Anybody can put up a video on YouTube that can become an internet hit in 40 minutes.

E: I don't even understand any more. Where did this come from? So some kid put that on the net and there it is.

G: Well they just became the lucky hit. And if they're really lucky, like in the case of Justin Bieber, not only do they become an internet hit but an accomplished management team approaches them. Because this is what happened with Justin Bieber – He got approached by a professional manager who knew what he was doing and had the connections and he hit gold basically. He was at the right place at the right time. Not only was he an internet hit but was found by the right person in the music industry. There's that aspect too, I'm not really focusing on that aspect because I want to push something that I like, not just an internet hit that I think is garbage. I just want to push something that I like.

E: There's always a huge audience for crap.

G: And there always will be.
E: But that's one out of a million.

G: But that's Pop Culture though.

E: Yeah, trash culture.

G: Right, and there always will be. And I've actually got to get going.

E: Well thank you Gavin.

Ed Martin hosts "Cactus Corners" every Saturday from 2-4pm

Pressing the Pause Button with Douglas Rushkoff

An Interview by France Kassing

Transcribed by Janie Lozano

It was such a treat to welcome back Douglas Rushkoff to It's About You! It seems that every line he writes is quotable. The following is an interview where he discusses his latest book, *Program or Be Programmed: 10 commands for digital age*. Winner of the first Neil Postman award for Career Achievement in Public Intellectual Activity, Douglas Rushkoff is an author, teacher, and documentary filmmaker who focuses on the ways people, cultures, and institutions create, share, and influence each other's values. He teaches media studies at NYU and the New School University, serves as technology columnist for The Daily Beast, and lectures around the world.

F: Douglas Rushkoff. Why is it time to press the pause button?

D: Well, I think that most of us are accepting our digital technologies at face value. We're using tools with, in some cases, very little knowledge of what the tools are actually for. I feel like people buy whatever the next iThing is, without really any other motivation than that they're compelled to do so because everyone else is. But with the number of emails and tweets and facebook friends and everything else coming at us all the time, I think rather than just complaining about digital or information overload we can really simply press the pause button in order to ask, "How conscious am I of what I'm doing, and how aware am I of both the good and the bad effects that are potentials of the technologies I'm using?"

F: Sounds like a wonderful question for life in general, but specifically applied to technology today.

D: Well, it should be a question for life in general. I guess it's... the biggest thing that's surprised me in the last 20 years is I thought that anybody touching a computer, and I guess being introduced to computers the way I was, in the 70s and 80s, I figured everybody would begin asking those questions about the world. That once you see the way a computer environment is programmed, the way the world that you're in when you're online or in a computer program - how chosen everything is, how designed it is when you step out into the world all of a sudden you look at our world as a design. You know, you look at the city streets, you look at money, you look at all of the various social systems that we're a part of, and say "Oh my gosh, these

things are programmed too. Who programmed them? When? And why? And what did they have in mind?" You know? But now I find that not only do people not look at the world that way, they don't even look at computers that way. They look at computers the way they look at money, or banking, or mortgages, or getting jobs, or corporations, or Wal-Mart, or nation-states, or any of the other many, many social constructions that we've come to take for granted, as pre-existing conditions of the universe.

F: Yes, you're almost decrying the loss of curiosity. And in your book, *Program or Be Programmed*, you ask so many reflective questions that I think people need to savor this book and really, really pay attention to it.

D: Well, thanks. It's a nice little book with kind of a big message that unfolds in the mind afterwards. But that's kind of the way you have to do things these days in the rapid-fire Twitter universe. You know, you've gotta create a kind of a small and dense little thought structure, and have it germinate over time.

F: Yes. And perhaps I can ask, have we become too fractured in addressing some of the problems associated with our new technology? - As opposed to the mob mentality that you address as well. It seems that we're not communicating with each other about this thought, or this pause that we should take.

D: Right, one of the tendencies of digital communications at this point is to kind of repress deeper consideration and thought, and connection about things and instead promote these kind of very very tiny pinpointed connections. So people do send out tweets and then people go "Ah! Yes! That person has just captured in 15 words what I was thinking!" But you don't get that same sense of communion that you might get in the real world. Here we are, it's funny Socrates used to talk about conspiring. You get 10 or 12 people in a room conspiring, literally con-spiring, breathing together, about something. You can really experience a context together. The interesting thing about digital technology is while on the one hand, there's this sort of inability to think while we're using it, 'cause we're all sort of racing to keep up with it, it's hard to almost even find the time now, to think about digital technology...

F: Yes, yes.

D: ... Because of the way digital technology is speeding everything up. It almost creates a symptom that prevents its contemplation. And that goes back to the pause button. It's sort of like asking with this book: "Can I have just two hours of your life?" You know, to help you think about this. And not in order to pull you out of digital technology at all, but in order to make you in command of digital technology. That's why the subtitle of this book is "Ten Commands for a Digital Age." The idea of, here's how to be in command of digital technology, be-

cause if you are not in command of it, it is in command of you. It's not like a shovel or a rake or even a steam engine. The programs are going to run something. So if you're not running the programs, then the program really is running you. There is no middle ground in this situation.

F: Exactly. Exactly. Well, let's take your first guideline, or command, of not always being on.

D: Yeah I mean this is kind of a simple one but maybe the hardest to do. There's some new figure saying, 50% of people, the last thing they do before they go to sleep is check their messages on their phones, and the first thing they do when they get up is check their phone... so we're tied to these devices. What I was trying to demonstrate in that very first chapter, and each chapter, sort of is a command that's based on one of the biases of digital media. One of the sort of main tendencies or leanings



of the medium. Sort of, the architecture of these bases is: digital technology is asynchronous. Meaning that it lives outside time. And all of the early things we used to do online were really built on this notion of asynchronicity, of being in a discontinuous time. So the early bulletin boards... you spent very little time on the boards. You would download a conversation and read it in your own time ...make your own response, and upload something maybe the next day. It was like playing chess by mail. Where you would have literally a day or two or three to consider what you were going to say. So you were really exploiting this asynchronous bias, this timeless bias of digital media, in order to do things in your own time. And there was email compared to a phone call. Email- you'd go to the email when you'd want to. Once a day, once a week... and answer it in your own time. When we take these technologies, and instead, strap them to our waist, in an "always on" fashion, the way everyone wants to now, with their iPhone or their Smartphone or their Android or their iPad, something literally vibrating or ping-pong at them every time someone has a message

for them, you've taken a gloriously asynchronous in-your-own-time medium and turned it into an always-on, I-have-to-be-there-in-this-moment medium. And that's why our nervous systems are breaking down. That's why people are experiencing what they call Phantom Vibration Syndrome. You know, when you think your cell phone is vibrating on your thigh. Even though there's nothing there. It's not a coincidence. It's really just from working against the grain of the medium that we're in.

F: So what's the truth behind this celebrated art of multitasking?

D: The real truth, at least so far, unless human beings evolve, which is sort of what the proponents of multitasking are now arguing, all the data that's in says that we don't do things as well when we're multitasking as when we unitask. There's really no such thing as multitasking. People can switch between things really rapidly but they can't do two things at once. So there's this perception that people have that they multitask really well. But when they're actually tested in a controlled environment on their ability to multitask, invariably they accomplish tasks better if they sequence them one at a time rather than trying to do more than one thing at a time. They do them less accurately and they actually do them slower, when they do them in any kind of a multitask way.

F: Yes we haven't rewired our brain to be able to focus on many things at once yet.

D: No, and rewiring the brain can take thousands and thousands and millions of years...

F: Yes, exactly!

D: There's something called neuroplasticity, which is sort of the ability of your brain to change based on what it's doing, and everybody has a certain amount of that. A brain playing Barbies will get wired differently than a brain playing G.I. Joes, you know just what it is- a brain that's been through psychotherapy ends up wired differently than one that hasn't. Not to say one is better than the other, but the brain does adapt. But so far, anyway, it seems that we're really not capable of threading tasks the way a computer chip does. You know, a computer chip sends tasks to different parts of the machine that can all be carried out in parallel. And human

beings can't quite do that. You can sort of rub your tummy and pat your head. But, really that's about as good as it's gonna get.

F: (Laughs) I'm old enough to remember the old days of batch processing, and people would tell us, "What are you talking about?" Anyway, the United Nations model...

D: I know! But the thing is, if you do understand something like batch programming, or batch processing, you're in such a better position to see what's going on in the world around us. The thing that amazes me, is, see, I was raised as computers were happening. So I learned about them when they were really simple, or more complex, depending on your perspective, but I learned on them before they were artificially complexified, I always thought that kids would end up understanding this stuff better than us, because they were going to be raised in a world of digital technology. But it turns out that kids are worse at this than us, because no one has let them in on how these things work. They just walk in, it's just like walking into a movie theater for them. They walk into a world.

F: What did you find out about a class, devoted to a United Nations model?

D: Well it's interesting, I travel all around the country and speak at schools and whenever I go to one of these colleges they always want to show me "Oh look what we're doing with technology." And they want to kind of impress Douglas Rushkoff with the new thing that they're doing...

F: Of course!

D: ...we're up to speed with... we have white boards and I went to this one class and it comes to mind because I wrote this command about place, saying basically live in person. Live. In person. If you're going to do things digitally, that's for doing things at a distance. You don't want to be texting the person in the next room. Or in the same room. So I went to this school, and they showed me "Oh look" all the students, literally they come to a class, so they actually come, in the real world, into a classroom. When they get there, they log into their computers, and then they log into Second Life, where they engage in a simulation of their own classroom doing a model United Nations. So this is the class that, for the last 20 years, every other version of this class, they do the model United Nations in the room. In this class, because they wanted to implement digital technology, they're doing it in a fake room in the room. In a

digital simulation of their room. As if they just don't understand: College is so expensive. The room is expensive. What you're paying for is to have these actual people in the same space. So that's a great solution for a distance learning environment, or for people who don't live in the same place, or who are in wheelchairs and can't get to the room. But if you're going to do the time and expense- the most expensive thing is the world, which is to keep bodies alive in a space, at one moment- you don't throw them onto a computer into a long-distance medium. But it's because we fetishize the technology and think that using something is always better than not using something, even if it's not appropriately being employed.

F: Well they did not hit the pause button before they implemented that model, did they?

D: No, they were racing ahead and they were really desperate to demonstrate, I think, that they had a use for this technology, that they were up to speed. But what were they catching up with? It was nothing. And again, I hope people aren't thinking I'm against these technologies, I think they're great! They're terrific, we're using them now! You know I love them. I'm just amazed that we're implementing them in an insane fashion like this, when we could so easily be using them intentionally.

F: Yes, and you give us so much to think about in *Program or Be Programmed*. Please tell us about real and illusory choices.

D: In real and illusory choices? Well I guess I've got this bias. One of the biases. One of the commands I'm talking about in the book too, is the idea of choice. And what people sometimes don't realize is that nothing in the digital space is arbitrary. Everything that's there, is there for a reason. It's not like some recording medium, like records, or something where a needle just moves through wax, however the sound is, hit it. You know, everything is a choice. Everything is rendered into a number. Into a file, into a cell in a database. So you move through these spaces and it asks you - the net asks you for information. Facebook wants to know "Are you a boy or a girl, are you married or single, are you happy or unhappy?" All these usually extremely binary choices about what you are, and you go through it as if this is just how I have to define myself now, as if this is the mirror of who I am. But all of these choices are really predetermined. All these choices are choices that a programmer has come up with in order to fit you into his database or that a programmer thinks that he's needed to come with in order to fit you into a database. So it's not necessarily, it's not just you in a world, it's you making a series of choices in order to be in that place and what I'm asking people to do is to realize that they can always choose "None of the above". That if you're being forced to make a choice that really doesn't apply, don't make that choice. Don't cookie-cutter yourself to conform your humanity to the program. Force the program to contend with who you are. And if it's not going to,

then choose whether or not this is how you want to represent yourself to the world.

F: Right! Moving on to your list of commands or guidelines, you remind us that not everything is a data point. Please explain.

D: Well, there's this sense, this line, that there's an exactness to what we're doing. The thing I'm talking about in the book is really the bias of complexity but the internet in particular is really biased toward oversimplification. You get information not by researching a path, or following a line of thought, you get information now by entering a search term into a box and casting out for the answer. So people have lots and lots of answers, what I'm calling data points, but they don't really have a lot of knowledge because they don't really know how they're connected. They're just casting out like a fisherman for the thing and not really going out on a journey, not doing a path of research. You know in some cases that's fine. "When is the movie playing? Seven o'clock, great." That's the data point you need. But if you're looking really to learn something, if you're looking to follow information the way human beings have for millions of years, you might want to think twice about casting out for a piece of data like that. And what it does, is it tends to make people feel like experts in things that they're not. All of us feel like, because we found out how this pill works or how that, you know even if that is a data point, how this pill works, or which is the best this or the best that, we think that we're experts in things, and we approach situations not really accepting there are people who may have spent more time or energy researching the field and living there for a while but they're not just a random elite telling us we don't know, they actually are experts who do know and do have experience so we end up with a political system where people just shout and blog as if their opinions matter as much as the opinions of people who've been in Iran or Iraq or studying the economy or doing one of these things for a whole long time and it really reduces the quality of our debate and leads to this very faux angry, populist stance towards pretty much everything and I would argue, with downgrading of the conversation.

F: Absolutely, I think we would totally applaud your argument here. We're fortunate to work, all of us here at KDVS, to work in an environment of sharing and we are very big fans of Linux and vinyl so this is a different kind of audience.

D: And fans of the terrestrial.

F: Exactly, nicely said. You have stated that your staunch approach to identity online has made you vulnerable, but to whom? D: Yes it's interesting. When you're online, particularly in the kind of world that I'm in, there's sort of arguments, and people getting all irate about something or another, your identity is your liability. When I write an article that offends someone, whether it's offending the Jews or the Nazis or both, which seems pretty easy to do at the same time, because people don't read, they just misunderstand and they go nuts on you, they put up your address, or your picture, a pic-

ture of your house, picture of your kid, your phone number. In other words, your identity, who you are, is your liability. And from where do they attack who you are? From the supposed safety of anonymity. It's not someone with their own name and email on the comments stream of a website who's going to be posting your address or putting up your picture, or saying that they hate you, it's someone who's going to be an anonymous poster or a lurker, who's going to do it from the safety of anonymity or even better, from the safety of an anonymous mob. There's even this thing we call Anonymous, with a capital A, online which is sort of this mass way of attacking an institution but a lot of times they just attack an individual that way. If it's just a bunch of kids who decide "Let's get this guy, we think he's done something wrong and we're not going to take the time to read 500 words that he actually wrote, we're just gonna attack him 'cause it's kind of fun and well, we're safe anyway." So what I'm arguing people do is to live, not anonymously, however tempting that is, but to live with your identity, unless you really are under threat, unless you're in Iran and someone's going to kill you for what you say, come out of the closet and be who you are online. You can even go to a playspace, sure, you can be anonymous because you're a character. But it's interesting when you look at these playspaces. You look at Second Life. You look at World of Warcraft, these places where people have spent 2, 3 years building up an identity, building up a reputation in a virtual world, they're going to take care of that virtual identity as well as they would their real one, they've got 2 or 3 years invested in the fame and the reputation of that character. That's all I'm asking people do in the online world, is invest in who you are. The same way that you invest in who you are in real life. Otherwise it's really not fair. Otherwise you do see people, like this poor gay kid who ends up killing himself and you see the internet reality is a permanent record, what happens to us there, it's really unfair in a way but... when I was in high school and I was teased there for being a gay person even though I wasn't, it didn't matter, I was still being teased as being gay or a fag, or a this or a that, the one thing that got me through those years was knowing "Someday this will be over, I'm going to be out of this town, out of this high school, and in the real world, and screw all this."

F: And that knowledge...

D: And now, they don't. Now it's with them! Now the stuff that you do on Fa-

cebook is more permanent than if it was etched in the Parthenon. So what must it be like when every taunt is there forever. I can't imagine. So I think one of the ways in which we are going to create a more gentle society is by us all actually being present there. And the people who are anonymous, the people who decide not to be present, they're the ones who are not going to be respected. They're the ones whose words won't matter, or who won't even be let in. I don't let people post to my bulletin boards and my forums and the comments on my site... they can't do it anonymously, you're not welcome here. And if you really need to post anonymously, you come to me. Go through a firewall. Go through a proxy server. Tell me you're in Iran, and you're going to be killed, and they're bombing your house, and you need to post. You know, you're welcome. You're welcome here.

F: Yeah, nice. And one of the things you say is slowly disappearing, is the seeming ability for kids to say they're sorry.

D: Oh I know. Well it's interesting. Part of that is this identity thing, I mean the net is dissociative. It's alienating. It's a world in which you only have maybe 10% of the social cues that you would have in real life. Only 10-15% of communication is verbal. The rest of it is tonal, and body language and the size of your irises and all these things, that we don't even know how they work. On an online space you're naturally desensitized, you don't really think of other people the same way you do in real life. Sherry Turkle, a psychologist at MIT has noticed this, when one kid is discovered to have done something wrong to someone else, they don't apologize, they confess. As if the factual confession is what matters. You know, "Yes, I did it." But not "I'm sorry". It's the fact that you hurt the other person isn't what matters. The fact that you have empathy for the feelings that the other person's having doesn't matter. It's just you will acknowledge the fact that what the other person is saying is true. And that's a very interesting, and a kind of sad shift.

F: Very much so. People are now embracing the slow food movement. How is that reflected in your story of our human economy?

D: You mean the slow in general? Well the net - one of the tendencies of the net is for everything to scale up. You can't run a business unless, well how is that going to scale? Once you're online, there's this sense that you want what you're doing to be everything

to everybody. If you have a smart tweet, it's not enough that your 10 friends saw it, they should be tweeting to 10 people and 20 people and then to 100 people and so on and so on. No one wants to just solve a problem for their community, they want to also create the website that then scales up and solves the problem for everyone else's community. I don't want to actually do something, I want to do the site about people who are doing something about people who are doing something. So on and so on. And I understand that certainly in a market economy that's dictated by the net, that is kind of the way it works. You want to be the indexer. Google makes the most money because they're just indexing everybody who's actually creating value. And that gets to the story of my last book, *Life Inc.* which was looking at the mechanisms through which our economy and our business culture has learned to extract value from those who are actually working, and we prevent those who actually create value from reaping any of their own harvest. That's what corporations were for. That's what central currency was for. If you look at them as inventions of the 11th and 12th century, they were for kings and central banks to extract value from people who were creating things because feudalism was under stress. The rich were no longer able to get rich by simply being rich. Their economy was breaking down, so they needed to create these new features. And we see them really amplified in many ways. On the net, which should be a place where we could restore a peer-to-peer economy, but instead it's turned into a place where we're abstracting our economy more and more.

F: I was privileged to interview you via print on *Life Inc.* and we posted it in our quarterly publication, which is read across the Bay Area and the Sacramento Valley. And it captured the interest of the gentleman I buy my tomatoes from every week, every summer at the Farmer's Market, who thought, "This man is speaking to me and he's speaking the truth." So I was thinking of how you explained what the marketplace used to be a long time ago and what person-to-person aspect of commerce has been lost.

D: Well right, and it was lost quite intentionally. The thing that gave rise to the middle class, the thing that broke down feudalism, was the bazaar. It was the town square where people started to make things and go to the bazaar and they would trade. And they would communicate. It was a social space. It was a religious space. It was a sexy space. And it was a commercial space. There was no difference between business and pleasure and social and church and state, it was all just going on. We didn't think of what we did as jobs, it was kind of just who we were, one great integrated whole, and that led to an extremely prosperous couple of centuries. It led from the peasants of the feudal empires or the feudal lordships of Medieval Europe, to turn into the fastest-growing economy in the history of the planet. Of real economic growth. The problem of course is that as people got rich, the kings, and the vassals got poorer. The aristocracy was losing money because people weren't depending on them for ev-

erything. So they changed the laws. They invented the monopoly corporation which was the only entity that was allowed to do business in each industry so people had to work for companies instead of working for themselves, and they made all currencies illegal except coin of the realm, the centralized currency. So they re-centralized what was essentially a peer-to-peer economy. And they fought wars over this. People went charging with pitchforks and torches. They died fighting to try to maintain the peer-to-peer economy that was lost. What it led to was this highly abstracted universe we live in today, where the further you are from value creation, the more money you make. Jack Welch, who ran General Electric, understood this perfectly well, that's why he sold off the real businesses at General Electric and turned GE into a bank, into a holding company. Because he didn't want to be actually doing anything. You don't want to do anything if you make money, you want to just extract value from the people who are doing something. So you become the amazon, or the meta amazon, or the google, that just sits there while other people actually do stuff, although google does create value, there are tens of thousands of people there who are actually making programs. But the economic model is to stand outside the real economy and extract value from everyone who's in the real economy, that sort of Wal-Mart model, of there's all these people over in China doing one thing, and all these consumers over in the States doing the other, and "We're just going to be the middleman, making that process as efficient as possible and cutting as many people out of that value chain as we can."

F: Right. And the rise of the aggregators is a good example of that.

D: Right. This idea, of people who understand the net, guys like Tim O'Reilly from O'Reilly Media, and John Battelle, who was one of the great, original *Wired* editors and thinkers, look at the economy and say, "Oh I get it, who's going to make money are the indexers, are the aggregators," but in Logic that's called an infinite regression. So if you're an aggregator, then someone will aggregate you, and someone will aggregate you, and so on and so on and so on. And infinite regressions are logical loops that don't work. Even in a programming language it's called a resource leak in programming, and it will eventually crash your system. And that's sort of what we're looking at today in the economy. We are crashing the system. We are putting in place programs that don't actually work economically and that's why we're banging our heads against the wall.

F: And you've just mentioned *Wired*, and I was privileged to interview a long, long time ago when he had just created it, Lawrence Lessig of Creative Commons- so please discuss a little bit about your chapter called "Share Don't Steal" a little bit about the joy that is Creative Commons and what it addresses.

D: Well people are so freaked out about openness online, as if "Oh, it's just going to destroy our businesses, everyone's going to take what we have," there's this false no-

tion that the way to prevent people from stealing online is to lock what you're doing, is to lock it down so they can't steal. The reality is, the reason why people don't steal in real life is not because they can't, and it's not because they're going to get caught doing it. It's because we have a social contract that you don't do it. People walk into your radio station and they don't steal the microphone... I'd like the microphone, I need a microphone, every radio station I go into, they got those great AKG microphones hanging down now, they're beautiful mics, and oh! I could get away with it! I could unscrew it and take it and they wouldn't know. I don't do it because you just don't do it! It's because we have a social contract not to do it. That's why people don't break the window in my house and take something. Anyone could. We don't do it because these are people. They're our friends. Not everyone, not everything is a target. The rule I have online is basically share whatever you can, because this is a sharing environment. This is an environment that's biased towards sharing, it was built through sharing. The net was originally built as a way to share computing resources, right? We only had a few mainframe computers, so we built the net so that we could share processing time. And that's the way this environment was built. So it's going to be naturally biased toward sharing things. At the same time we have to understand that people are creating value and not everything that they create, like my book, I don't just want to share it for free, I want people to return value for the value I've created. I want them to exchange value they've created for the value I'm creating for them. So no, I'm asking: Please don't steal what I've done, I actually want to be paid for this.

F: That would be good.

D: And there's ways people can share it, you know if they want to, you can share this chapter. Or this chapter, or this chapter, or that chapter. All right? Here's three chapters you can share. Three chapters you can read, you can share with other people. You can share the introduction. You can share this interview. But if you do, share it with attribution because I would like that. I would like people to know I did it. I'd like you to not change it. I don't see it as just this, as grist for your mill. I want you to share it intact or not at all, because I don't want my name on something that I don't agree with. You can comment on it, but share it intact. So, guys like Larry Lessig have come up with ways that are much more flexible than just a traditional copyright for us to share

things on our own terms. And it's okay to share things on your own terms. With my last book I was trying to tell people, "Look, if you want my book and you really can't afford it, I'll give it to you. I'll buy it for you and give it to you. I've got a contract with my publisher that I can't just give it away. But I will buy it for you and give it to you. I just want you to send me an email, all right? Just ask me for it. And I will buy it for you." But you know, even just doing that, I pay ten dollars a pop for the ones I gave out, and I gave a couple hundred out to people that way.

F: Goodness.

D: "I'm a student I can't afford it." Okay you really can't afford it? I will buy it for you. I gave it to them, it ends up on BitTorrent: 250,000 copies of my book were downloaded by people on BitTorrent- illegal downloads of my book. And I'm thinking, well, on the one hand, great, 250,000, that's more than I sold... I sold maybe 20,000-25,000 copies of this book in hardcover, so I sold 10,000 times as many books through BitTorrent but you know the net is not quite working right for me right now.

F: No.

D: ... here I am, giving out my copies and trusting them, and here they are, giving it away. And downloading it. So 250,000 people downloaded my book? I don't know how to feel about that.

F: Talk about conflicted. Yeah. Well you talk about the danger also, in "Share Don't Steal". About people just taking bits and pieces. And I was thinking of Shirley Sherrod of course.

D: Well right, of anyone...! (laughs) It's funny. Exactly. It's not just the money at that point, it's not just the people who are taking what you are, and not paying for it, but who are taking what you are and changing it. Representing you in ways that aren't even you.

F: Right, right. And could you explain peer-to-peer currencies? Because that's a new concept to me.

D: Well, it's funny. It's the way currencies used to work. We look at the stuff in our pockets as money and we think that's what money is. Well no, that's a particular kind of money that was invented in the 11th and 12th centuries in Europe by people who made all the

other kinds of money illegal. There's a lot of ways for people to trade without regular money. I look at a town like Lansing, Michigan. And here they are, everybody's got skills, everybody's got needs, all they don't have is a bank that's willing to give them the money they need to buy stuff from one another. Well, what if we took banks out of the equation? What do you need in order to buy stuff from one another? You just need a way to keep track. Right? If you've got a community of people, I'll fix your refrigerator, this one's going to walk this one's dog, and this kid's going to babysit for him, you don't



want to just barter back and forth because I fix refrigerators and you babysit children but I don't have any kids, and you don't have a refrigerator. So how does that work? That wouldn't work. But if you've got lots of people who are willing to start to use credits, rather than dollars, to keep track of who's doing what for whom and when, then you've got a way to trade so I can babysit for your kid, you can fix his refrigerator, he can mow my lawn and I can tutor your students. And then, all of a sudden, we're all working, we're all getting credits, and we haven't had to involve the banks, which aren't there to help us transact with one another. Banks are there to make money off our transaction.

F: Right.

D: Banks are there to get us to borrow money, that then we can't pay back, because we're not making money fast enough, to appease our debt structure. But we are making money fast enough to take care of all our needs. So what I'm looking at, is now thanks to computers, we have cryptography, we have the security we need to actually keep track of something, and we have a way to kind of do these local currency ideas that you see in sort of hip places like Ithaca or I'm sure Petaluma has one, and Sebastopol, and all these towns. The kind of thing that you can do locally among people that you trust, you can now do in long-distance ways. You can now, just as etsy can kind of replace ebay, some kinds of electronic local currencies can replace paypal. So that people can begin trading in value and currency that they're not borrowing from the Fed anymore, that they're literally working and earning into existence. And this is money that's not biased

towards saving and getting interest, this is money that is biased towards helping you get the stuff you want and do the work, and offer the work, that you can provide. You look at a food co-op, or a CSA, Community-Supported Agriculture, and you see such a different model for people, it's just so hard. In America, in the 21st century when there's a problem, you want to throw money at it. The way we look at the world is sort of in terms of what I've been calling "the insulation equation". How much money do I need to insulate myself and my family from the problems of the world? And what I'm trying to get people to think of is instead, rather than spending money, what if I spent my time and effort to make the world a place I don't have to insulate myself from? So, instead of earning all the extra money that I need to in order to buy my food at Whole Foods Market, in order to get the stuff that's actually healthy for my family, how much do I need? Okay, so I need to earn an extra \$20,000.00 a year to do that, what if I took \$10,000.00 of my time, and dedicated it to a CSA, in return

for a subscription? So many CSAs will let you part with money, but also part with your time, with your effort. So you go up there, you bring your family, your kids, see the carrots come out of the ground. Experience that from the ground up, and then find out, that oh my gosh, like I did, my CSA is trying to use an adjacent field in order to grow more Swiss chard because we have more people trying to get subscriptions than we have the ability to feed, but then we get this land and we find out that the corn lobby is negotiated, so this land is not allowed to be used for anything but corn.

F: Oh my.

D: If it is, we have to pay a fee to the government. So what do you do? Then you become a political activist. So then 5 of us are working through the New York State Legislature to find out, how do we change this law, this insane law, and all of a sudden you find out that legislators- at least in the state legislator's position, they're desperate for things they can actually do. These guys don't want to be dealing with giant universal, ridiculous, tea party-esque issues- whatever they are - these giant gay marriage and all that- guys at the state level, you know in Albany, New York... these are not issues that can be negotiated there. They're also supposed to ban things like gun control and stuff that doesn't matter, but a guy in a legislature, your assemblyman, can actually get you the right to use your field the way you want to and all of a sudden you start to see politics not as this giant thing, whether it's Obama or this one or that one. All of a sudden politics is extremely local because it matters and then what you've done gets noticed. Then the corn lobby sees that and

there's nothing they can do about that. That's where they can't work, because they don't understand how to go locally because that's not their world. They are in the big giant money world and not in the real world of real people, doing real things to make change.

F: So you've enriched not only your life but so many others' as well.

D: Right. And you have a better time doing it and you can earn less money, and because you're earning less money, you're less dependent on the bank and less dependent on your job, and more dependent on other people, when you're more dependent on other people you're having a better time, then you know them, you get more sex, and get more love and have more friends, have more babies, your kids are happier, they're eating better, it's like one big virtual circle. And it's amazing how hard it is for people to take the first step which is why what I ask people to do is the tiniest little step. Just join the CSA, and see what that's like. See if you like tasting your salad. You know what I mean?

F: Absolutely!

D: The first time you actually taste your salad and you're like, "Oh my gosh! You mean this stuff is supposed to actually have taste!" And it changes everything.

F: Well, you know, I cannot thank you enough for your time on this show but I have to ask you just before you leave, what is the key message of *Program or Be Programmed*- Douglas Rushkoff?

D: The key message is, in a digital reality, if you are not on some level, making the software, or aware of the software, then you are the software. We are moving into a reality where we finally have the ability to program consciously and collectively the systems by which human beings are going to live. And if we don't do it, I promise you, someone or something else will be doing it for us.

F: Brilliant as always. I cannot thank you enough for your presence on this show today.

France Kassing hosts "It's About You!" every Monday from 8:30-9:30am on KDVS.

Stolid impervious raw-folk R a welcome change-of-pace in machine-age #2. Slimline phones & gargantuan trucks provide the contrast4the bottom line believers. Storebought Eternity is called2task in word reception occurring right here, upon this very page. Fickle-Phase-4 opens yer pandora's box of mental ice-strife.

Noise-Writing is noted by Kerouac Jack somewhere in the great beyond, He looks at me & sez, "get out there w/the people more" & i respond, "i'm a lonely type & the people I see don't have very much2say2me."

Cloud-Light overhead gives the walking wanderer comfort, searching all of salt lake city 4A busy business beehive. Stung Youngs start a polygamy business, at the advent of an echo. Goin' up & down them hills/
it's time2scream & yell!!!

David D. Young



All the old stage actors thought we were freaks!

An interview with Eli Wallach

by Doug Everett

Eli Wallach knew even as a boy that he wanted to be an actor. In the 1930's he started after that goal, only to have World War II send him into the army. After the war Mr. Wallach returned stateside to become one of the earliest members of the famed Actors Studio in New York. He studied with performers who would change the face of American acting: Marlon Brando, Marlene Stapleton, Paul Newman, and the woman who would be his wife - Ann Jackson.

Eli Wallach's work on the stage was well regarded. In 1951 he won a Tony Award for *The Rose Tattoo*. A few years later he began a parallel career in motion pictures. His first movie role was in *Baby Doll*, directed by Elia Kazan, based on a Tennessee Williams screenplay. In 1960 he appeared in Arthur Miller's *The Misfits* beside Marilyn Monroe, Clark Gable and Montgomery Cliff. With Sergio Leone's *The Good, the Bad and the Ugly*, Eli Wallach made his best-known film appearance as Tuco (the "Ugly" from the title). His onscreen chemistry with Clint Eastwood's "Man With No Name" made the film one of the best-loved westerns ever.

At age 90 Eli Wallach was still working and enjoying himself when Radio Parallax's Doug Everett caught up to him. Eli will receive a special Oscar at the 2011 Academy Awards.

D: Eli Wallach, welcome to Radio Parallax.

E: Thank you.

D: To prepare for our talk, sir, we had an Eli Wallach film festival around here. We watched *Baby Doll*, *The Misfits*, and *The Good, the Bad and the Ugly*. My producer and I admired them all. I wanted to start by asking you if you and Clint Eastwood had as much fun as it *appears* you were having making that movie.



EW: Clint was my mentor because this was the third of a trilogy that he was in. He said, "Don't get fancy. Don't try any stunts or do anything dangerous." So he took good care of me. My wife and I just came back from Spain last week. I was honored. Clint couldn't come. He was working on *Flag of our Fathers*-- it is going to be a brilliant movie.

D: That was where you filmed some of the movie, Spain?

EW: Yes, southern Spain. It was the 40th anniversary of the movie.

D: It looks like you were having genuine fun playing that Tuco

character. I was surprised in your book, *The Good, The Bad, and Me*, the praise you had for Steve McQueen. When I watched *The Magnificent Seven* I could see what you mean. McQueen does so many small things to portray what his character was thinking and makes what is a lot of work in acting look effortless. Is that the essence of good acting?

EW: Steve drove us a little crazy.

D: How is that?

EW: He'd sneak in a gun and put it next to your ear. He was a wonderful horseman. You would watch him trying to horn in on scenes. Steve was a wonderful, wonderful screen actor. Twenty years later I did his last movie. He died two months after that.

D: You point out that at one point he takes off his hat and dips it into a stream-- it steals the whole scene.

EW: Yes!

D: We noted a contrast between *The Magnificent Seven* and *The*

Good, the Bad and the Ugly. The latter has a strong sense of humor running through it and Sergio Leone's characters are often more realistic than those of standard cowboy pictures. Was your method acting approach what director Leone was looking for when he cast you?

EW: I never knew why he cast me. A man wrote a book about it and he said [it was because of] a movie called *How the West Was Won*. In it, he said, [I] threatened George Peppard. I was [a bandit], and he had his two little boys near him. I walked away and using my finger I pointed it as a gun and went "crack" at the two kids. When Leone saw that he said, "I want him in the movie."

D: Your first screen roll was in *Baby Doll*. Is it your favorite performance?

EW: Well it was my baptism, and I enjoyed it. For two years I had been doing *An Okinawan* -- two years in London, nine months in New York. On the road it was called *The Teahouse of the August Moon*. He [Elia Kazan] called me and said, "I want you to stop being an Okinawan and come to Mississippi. We are going to do *Baby Doll*." That is what I did. I loved it because the cast was wonderful and the director and screenwriter [Tennessee Williams].

D: I'd like to add for listeners that I purchased *Baby Doll* yesterday,

and both my Croatian plumber and Indian drywallers stopped work on my bathroom remodel to watch it with me.

EW: (chuckles)

D: The consensus: brilliant work. We loved Carole Baker.

EW: What about Karl Malden?

D: Well, we were not that knocked out by Karl.

EW: You know what he said to me? Karl said, "Eli it is your first movie so be careful. Don't open your mouth too wide because the audience will see your tonsils and your gold inlays." So there's a scene where Carole Baker is at the top of the stairs and she says, "Hi-o Silver," and thinking of Karl's advise, I then speak with my mouth half-closed.

Elia Kazan asked, "What happened?"

I said, "What do you mean?"

He said, "Say the line." I said it.

Kazan said, "Say it again!" I did - with my mouth clenched.

Kazan says, "Listen, I don't want the Japanese version. Just say the damn line. Karl Malden put you up to it!"

D: You were one of the earliest members of the Actors Studio. Judging by its alumni -- James Dean, Gregory Peck, Harvey Keitel, Robert DeNiro, Julia Roberts, etc -- it really affected many people's style.

EW: I don't know about Julia Roberts. A lot of them are on that show called

Inside the Actors Studio. Ninety-percent of those people appearing in the show have never been in the Actors Studio.

D: How would you summarize what is different about acting now -- being from the Actors Studio?

EW: When we started in 1947 we thought we had the answer to all the problems in acting.



We were insufferable! All the old actors, stage actors thought we were freaks because we were using what was called the Stanislavski method.

D: Elia Kazan you admired very much, judging from your book. He was a polarizing figure in Hollywood. Can you share some thoughts on him?

EW: Before I did the first movie with him I did *Camino Royal* by Tennessee Williams. It was at a time when Elia had named names (in the Congressional investigation of Communists in the industry). I grew up in Little Italy in southern Brooklyn and you never told names, you never snitched. He was a brilliant director and I thought, "This is my opportunity to work with Tennessee Williams and with Kazan" -- so I did it. Elia had a rough time emotionally having done what he did. I don't think he ever forgave himself; but that is life.

D: You were headed to your

first film in 1953, *From Here to Eternity*. You were lined up to play Maggio, the part that went to Frank Sinatra -- and rescued his career! The people from the studio -- from what I read -- thought your screen test was superior to Sinatra's, yet it was Old Blue Eyes who got the role and won the Oscar. You tell us in the book what happened. What did?

EW: Well every time Frank saw me after that he'd say: "Hello you crazy actor." I was supposed to do Tennessee Williams' *Camino Royal*. My wife and I spent seven years with Tennessee doing his play. This play was a fantasy and a tremendous bit of writing. And I wanted to do it, but they couldn't raise the money, so I auditioned (for the film). I just finished for a year playing in *The Rose Tattoo*.

They didn't have the money for the play so I auditioned and got the part. Fred Zimmerman was the director. He said, "You are going to do it; it is a wonderful role." And then the money came through for the play.

I thought, "Well I am an old actor, I will get other movies later." So, I chose to do the play. The play was not a success, but I thought Sinatra did a wonderful job in the movie.

D: I read that after you left the

scene some said they thought Sinatra might be better because he looked small and scrawny. Like when *he* gets beat up by the MP's that he is just going to be a punching bag. On the other hand they thought you were in pretty good shape and looked like you may be able to knock around a couple of military policemen.

EW: (laughs) Aw... none of that is true. The truth is I spent two years on stage with Henry Fonda in *Mr. Roberts*. I was the only sailor who was supposed to be a weakling. Then I was a truck driver in *The Rose Tattoo*. From there I built up my muscles...and so on. When I went to do the audition for *From Here to Eternity* I was pretty muscular, but that was not the reason that Sinatra got the role!

D: Arthur Miller wrote *The Misfits* as a vehicle for his wife Marilyn Monroe. You became the second name attached to the project. Can you tell us a little about the Marilyn you knew -- and the training she got at the Actors Studio under Lee Strasberg?

EW: She first arrived from California unhappy with what was happening to her in Hollywood. She'd walked out of 20th Century Fox. A friend of ours had invited her to come out-- she had never seen a play. She came to see *Teahouse*, where I played an Okinawan. She was brought backstage and we met. She asked, "How do you do a play for two hours?"

I said, "I have been doing it for a year in England and 9 months here - so I know my lines."

She said, "Can I come

every night and watch?"

I said, "I don't think they will allow you to do that." But she did come a lot of times. We became quite friendly. Then she was invited to the Actors Studio - as an observer, not as a member. She was absolutely captivated with what was happening. We would do scenes and she would think of ways to do in her acting.

Years later she ended up in England with Lawrence Olivier in a show called *The Prince and the Showgirl*, which I saw with Olivier and Vivian Lee. Here she was with Olivier, who was directing it. He was a tough, tough director, and they didn't get along.

D: There is a fabulous photo in your book of you, Clark Gable, Montgomery Clift, Arthur Miller, and director John Huston. Your co-stars were the biggest names in film yet they all seem to have some insecurity. Did your experience on stage help you stay grounded?

EW: Clift, Gable and Monroe broke out of the mold. Marilyn was sitting with me and looked up and saw a picture of her standing on the subway grill and the wind blowing up her skirt. She said, "That is what people think of me. I want to do serious acting." They laughed, but they had not read the book. Marilyn knew what she wanted. Gable was tired of playing the same tongue-in-cheek roles and Clift was also tired of playing the leading man. They all took a chance and gambled on *The Misfits*. I praise them for that.

D: John Houston directed

you. He had a remarkable career himself starting with *The Maltese Falcon* going all the way through *The Man Who Would be King* and beyond. What was it like working with John Houston?

EW: John said to me as I was doing a drunk scene with Gable -- Marilyn was dancing with Montgomery Clift. Gable and I was sitting at a table glaring at Marilyn dancing with Monty. I was very drunk in the scene -- John came over to me and said, "Eli you know the drunkest I ever was?"

I said, "No."

He said, "It was yesterday."

I said, "What do you mean? I was with you all day yesterday."

He said, "That was the drunkest I ever was," and walked away. He said, "Action!" and I thought to myself, "He is directing me by indirection. He is not telling me how to do it, he is just saying don't be so *drunk*." Drunks aren't that drunk. They pretend to be sober or try to be anyway.

D: I loved the story in your book about John Houston directing Marilyn Monroe. She stops crossing the street in a scene you describe. She stops a couple of times and runs back. Houston asks, "What's wrong?" Monroe says she "forgot her motivation." The director then had to step in and give her some direction.

EW: John said, "I understand. When you get there your motivation is.... to stop from being killed by the cars." She then went right across the street.

D: I got a laugh from another story out of your book were you mention your wife was puzzled by a final speech Feelgood has in one of the plays he was doing. She asks what he meant. He replied, "I have no idea."

EW: She asked, "Do you know what it means?" He said, "Good God, no!" It was a play by

Edward Abbey.

D: Do you wonder sometimes about actors -- especially those who are doing Shakespeare -- that they really don't understand the material?

EW: Charles Laughton said to me, "You know who would be a great Shakespearean actor?"

I said, "Who?"

He said, "Jimmy Durante."

I said, "Jimmy Durante!"

He said, "Yes. Durante has the rhythm that Shakespeare wanted." That's it, *rhythm*.

D: Are there any scenes now, looking back, that you wish you would have done differently?

EW: You can't do that! People say to me, which is your favorite play? I have three children. That is like asking which one I like best. Sometimes I am in a play for six months and I say, "Oh my God; now I know why I am saying it that way." A good actor is a magician. That is why acting is so gratifying.

D: For filmgoers out there, do you have any recommendations for films you think people should see?

EW: The film I just did for Kate Woodlet. I play an old screenwriter who doesn't like what is happening to movies today. The director asked me to ad lib. So I did for ten minutes -- about what it is like to go to the movies today. First they say the movie starts at 7:40. You get there and they are selling popcorn and showing coming attractions. The noise is so loud you have to put plugs in your ears. And then they do commercials. Now it is ten after 8 and you wonder, "What am I doing here?" That is what I ad-libbed. I recommend it.

D: We want to put a plug in for home theaters. I have a 42-inch screen and I have to say, watching your DVDs on that was really a great way to see

them.

EW: Thank you, that is very nice. People see me on the street and note that I am older, and my hair is gray now, but people say, "I have had a great time watching your movies."

D: Mr. Wallach I wanted to save my favorite anecdote from you book for last. It was in your book that, to my surprise, I discovered that the most fan mail you ever got was from an appearance on the old Batman television show! You played "Mr. Freeze." You note that you got \$350 for your work. In 1997 Arnold Schwarzenegger played "Mr. Freeze" in the movie version of Batman and got \$20 million dollars. You read that in the newspaper and were pretty unhappy about it. Your wife made a suggestion.

EW: Yeah, she said, "Lift weights!" Not too long ago I was in California working. I sat down and there was Arnold himself. I said to him, "You know, I got \$350 for Mr. Freeze and you got 20 million!" Arnold just smiled, paused, and said, "Actually, 22 million!"

Douglas Everett hosts
"Radio Parallax" every
Thursday evening from
5-6 pm

Good Good Albums of 2010 by Mr.

Glass

Chico Mann - Analog Drift
Dr. Oop - Grateful Dread
The Roots - How I Got Over
Jose James - Black Magic
Electric Wire Hustle - Electric Wire Hustle
Erykah Badu - New Amerykah part two: Return of the Ankh
Bilal - Airtight's Revenge
Dead Prez - Revolutionary but Gangsta Grillz
Aloe Blacc - Good Things
Quadron - Quadron
Talib Kweli & Hi-Tek - Revolutions Per Minute
Michael Jackson/Jackson 5 - Hiroshi Fujiwara & K.U.D.O.
Remixes
Dwele - Wants.World.Women
Ras Kass & DJ Rhettmatic - All Day I Dream About Spitting
Seu Jorge and Almaz - Seu Jorge and Almaz
Miguel Atwood-Ferguson - Unreleased vol. 1
Madlib:The Last Electro-Acoustic Space Jazz & Percussion
Ensemble - Miles Away
Fullcrate and Mar - Conversations With Her EP
Fashawn & DJ Green Lantern - Ode to Illmatic
Mount Kimbie - Crooks & Lovers
Black Spade - Build and Destroy
John Legend & The Roots - Wake Up
The Bird and The Bee - Interpreting the Masters Vol 1 -
Tribute to Hall & Oates
Big Boi - The Son of Chico Dusty
Nas & Damien Marley - Distant Relatives
J.Period & Nneka - The Madness Onye-Ala
Grooveman Spot - Change Situations
Space Invasads - Soul-Fi
KRS-One & True Master - Meta-Historical
Benny Tones - Chrysalis
Ty - Special Kind of Fool

New Day Jazz: Best (Books) of 2010

Religion: *God and His Demons* by Michael Parenti

Current Events: *Barack Obama & the Jim Crow Media* by Ishmael Reed

Philosophy: *Living in the End Times* by Slavoj Zizek

Poetry: *In Danger: A Pasolini Anthology* edited by Jack Hirschman

Film, Television & Media: *Red, White & Black: Cinema & the Structure of U.S. Antagonisms* by Frank B. Wilderson III

Music Criticism: *When That Rough God Goes Riding: Listening to Van Morrison* by Greil Marcus

Literary Criticism: *African-American Writers & Classical Tradition* by James Tatum & William W. Cook

Biography: *Duke Ellington's America* by Harvey G. Cohen

Justin Desmangles

Top 5 releases of 2010

1. Weekend - Sports
2. Nobunny - First Blood
3. Thee Oh Sees - Warm Slime
4. Grass Widow - Past Time
5. Fresh & Onlys - Play it Strange

Top 5 live shows of 2010

1. Mayyors (final show), Ty Segall, Thee Oh Sees - 9/5/10 Dam Haus in Davis
2. Nobunny - 8/21/10 Thee Parkside in San Francisco
3. Wild Flag and Grass Widow - 11/17/10 The Hub in Sacramento
4. Mean Jeans and Culture Kids - 11/7/10 The Hub in Sacramento
5. Big Black Cloud - 10/2/10 KDVS presents ORMF in Woodland

Top 5 reissues/best of releases of 2010

1. Black Tambourine - Black Tambourine
2. Ozzie - The Parabolic Rock
3. The Velvet Underground - The Quine Tapes Vol. 1-3
4. Catherine Wheel - Ferment
5. The Cure - Disintegration

Top 5 whatever

1. How people came together to help Haiti after the earthquake
2. Obama health care reform (it's a start)
3. Skinner's art exhibition This Fear You May Know @ White Walls Gallery 8/14/10
4. Inception - it was awesome
5. Seeing G. Green get better and better each time they played live

Michelle Haas (Anne Halo)

Top Music Memories of 2010

Sharon Van Etten at The Independent

Thphoon at Sophia's

Frontier Ruckus at the Hotel Utah

Sufjan Stevens at Paramount

Damien Jurado at Bottom of the Hill

Horse Feathers at Sophia's

Basement show in Davis with Sea of Bees, GP

and Matty B

Returning to the airwaves with Maggie Cat on

One-On-One

Sea of Bees, Nick Jaina and Grand Lake at

Luigi's

The emergence of Teddy Briggs' new project

Appetite

good vibes at The Hub

The Acorn at The Bowey Ballroom in NYC

My 1st David Dondero show!

4 Breathe Owl Breathe shows!!!!

Michael Leahy of Crossbill

Records/co-host of One-On-One

Shiva's Ways to Get Your Sound Tech to Make You Sound Good

1. remember your technicians name..
2. show up on time.. once you're late, all your sound problems are your fault
3. don't start playing while the sound tech is on stage adjusting something... cause waves isn't cool
4. know how to use your instrument... we can't turn you up if your volume is at minimal
5. monitor mixes are to keep track of yourself, not to boost your ego with how amazing you sound... thus, don't whine about your monitor mix if you can hear what you need.. it always sounds better off stage anyway
6. don't spill your beer on the house equipment on stage. unless you plan to wrap the then sticky cables after

Top R&B albums of 2010

The Foreign Exchange - Authenticity

The soulful duo born off the forums of Okayplayer.com brought us their much-anticipated junior album *Authenticity* with a graceful journey through love. Nicolay provides more heat and plenty of it in his production laced with the melodic stylings of Phonte. The title track "Authenticity," the first single "Maybe She'll Dream of Me," and "Don't Make Me a Fool" featuring Jesse Boykins III are must listens.

Sade - Soldier of Love

Sade and her band only show up once per decade to provide amazingness to their longing fans. This effort was no different. Sade is progressing gracefully with each album. The title track "Soldier of Love" and "Skin" will set this joint off.

Cee-Lo - The Lady Killer

Cee-Lo has been doing it for a minute in the game with Goodie Mob, Gnarls Barkley, and his solo work. This effort sets him apart from all of the so-called "old skoo meets new skoo" artists. He's the real deal. The Academy thinks so too with his Grammy-nominated song "F**k You (Forget You)." Pick this disc up NOW!

John Legend & The Roots - Wake Up!

Just reading that line perks any music lover up and has them filled with glee. This album has a great message and is laden with great tracks. Wake up everybody!!!

Kem - Album III: Intimacy

The follow-up to the gold-certified and Grammy-winning 2005 effort *Album II* is filled with satisfying, soul-drenched warm-bath ballads that will please any R&B lover. The result is a winning fusion of old-school R&B as well as smooth and contemporary jazz, creating a winning combination indeed.



Top Lovelies You Wish You Had.

1. Tegan and Sara Quin
2. Dave Longstreth
2. Esser
3. Foreign Beggars
4. British accents
5. Unicorns

Xyphl

Janelle Monae - The ArchAndroid

Style galore and abounded talent, Janelle Monae has created a unique blend of original style with the historical flair of James Brown and the like. With raw emotions tied to her music, she pushes the boundaries of artistry constantly.

Erykah Badu - New Amerykah Part Two: The Return of Ankh

If her "Window Seat" video was any indication, Erykah Badu is not afraid of pushing the envelope in the name of artistry. We still need Baduizm, and Erykah is never afraid to oblige.

Ne-Yo - Libra Scale

The ever-gentlemanly artist e is, Ne-Yo delivered a different sound this year in his third album that surprisingly grew on me with every listen. "Beautiful Monster" is one of the rare "euro-pop" songs dominating mainstream radio that I actually enjoy, and the entire concept of the album, with Michael Jackson in mind while compiling the record, actually worked. I approve, Mr. Gentleman.

Aloe Blacc - Good Things

Bursting on the mainstream scene with his dope track "I Need a Dollar" as the theme song to HBO's "How To Make it in America," Mr. Blacc's retro soul sound reminiscent of Curtis Mayfield or Marvin Gaye and lyrics touching mainly on social issues with a sprinkle of gospel ("Mama Hold My Hand") and daring love ("Loving You is Killing Me), Blacc has insured that is music will continue to garner an audience by refraining from issues that folks do not care about and focusing on those that they do. Smart man...

Corinne Bailey Rae - The Sea

My future wife-to-be returns to bring us an album full of artistic growth while cementing her place as the staple of Guitarr Soul (my self-penned genre for smooth singer-songwriters). Do yourself a favor and grab this album to help you through midterm seasons and finals.

Major K

Favorite 20 albums of 2010

Tyvek: *Nothing Fits*
Sightings: *City of Straw*
Drunkdriver: *self-titled*
The Intelligence: *Males*
The Whines: *Hell to Play*
Home Blitz: *Out of Phase*
Big Black Cloud: *Dark Age*
Nothing People: *Soft Crash*
N.213/Reflektionss: *split LP*
So Cow: *Meaningless Friendly*
Banque Allemande: *Eins, Zwei*
Sun City Girls: *Funeral Mariachi*
Puffy Areolas: *In the Army 1981*
San Francisco Water Cooler: *II*
The Defektors: *The Bottom of the City*
Timmy's Organism: *Rise of the Green Gorilla*
Eddy Current Suppression Ring: *Rush to Relax*
Dan Melchior and das Menace: *Visionary Pangs*
Guinea Worms: *Sorcererers of Madness (4rd Year in a Row)*
Samuel Locke Ward + Darren Brown: *From the Privilege of the Grave*

DJ Rick

DDY's top ten of 2010

1. Fabulous Diamonds II, a 33 rpm vinyl 12" album.
2. Hank Williams III - *Rebel Within*, a cd.
3. Super Wild Horses, a 33 rpm vinyl 12" record-album.
4. Mavis Staples - *You Are Not Alone*, a cd.
5. Con Brio - *From The Hip*, a 33 rpm vinyl 12" album.
6. Group Inerane - *Guitars From Agadez*, Vol. III, a 33 rpm vinyl 12" record-album.
7. Sun Ra, *College Tour*, Vol. I, a cd.
8. Blank Dogs - *Phrases (Captured Tracks)*, a 45 rpm vinyl 12" record-album.
9. White Boss, a 33 rpm vinyl 12" record-album.
10. Various Artists - *Saigon Rock & Soul - Vietnamese Classic Tracks, 1968-1974*, a 33 rpm vinyl 12" record-album.

Elisa Rocket's Top Five Shows of 2010

Disclaimer: I lived out of the country for three months this year and out of the state for two. I saw some mind-blowing performances during those periods too, but sometimes you just can't beat a good old Davis house show.

Micromultimedia Festival @ Villanova House, Jan. 29

Just the concept of this show alone was refreshing, expanding the definition of a show from live music to, really, anything you can think of. This had everything from live overhead-projector psychedelic creations to a MiniDisc player slideshow. And some live music, too.

Retrospekt @ The Attendance Office, May 1

This was the debut performance of four local nerdy-looking guys' homage to the music of R. Kelly. I was totally blown away. Solid flows with reverbed-out guitar, plus live beats on an MPC, plus a vocoder! I've never heard anything else like it coming out of Davis.

Operation: Restore Maximum Freedom IX @ Plainfield Station, May 23

In true freeform KDVS style, the festival had a little bit of everything, from hip-hop to punk to Indonesian gamelan. My favorite parts were Mucky the Duck's seamless ethereal soundscape, Foot Village's drum circle mayhem, and Plainfield's 20-foot hay-bale stack across the street.

Huge Cookies @ Delta of Venus, Sept. 2

I drove way too fast through the mountains of Oregon, coming home after a summer in Olympia, just in time to see this Seattle band play on my turf. Singer Shelby Turner (a.k.a. Nicky Snicker-doodle) danced all over the Delta patio and the middle of B Street, all to hyperspeed rhumba beats on a Casio.

Poppet @ Haus of Leg Machines (N Street), Oct. 31

Molly Raney's sets are always stellar, but this Halloween show in particular was delightful. She had multiple costumes, a dry-ice cauldron, a slammin' bass-playing space ranger, and a rooftop boogie finale. The neighborhood trick-or-treaters seemed more confused than anything, but I dug it.

UPCOMING EVENTS

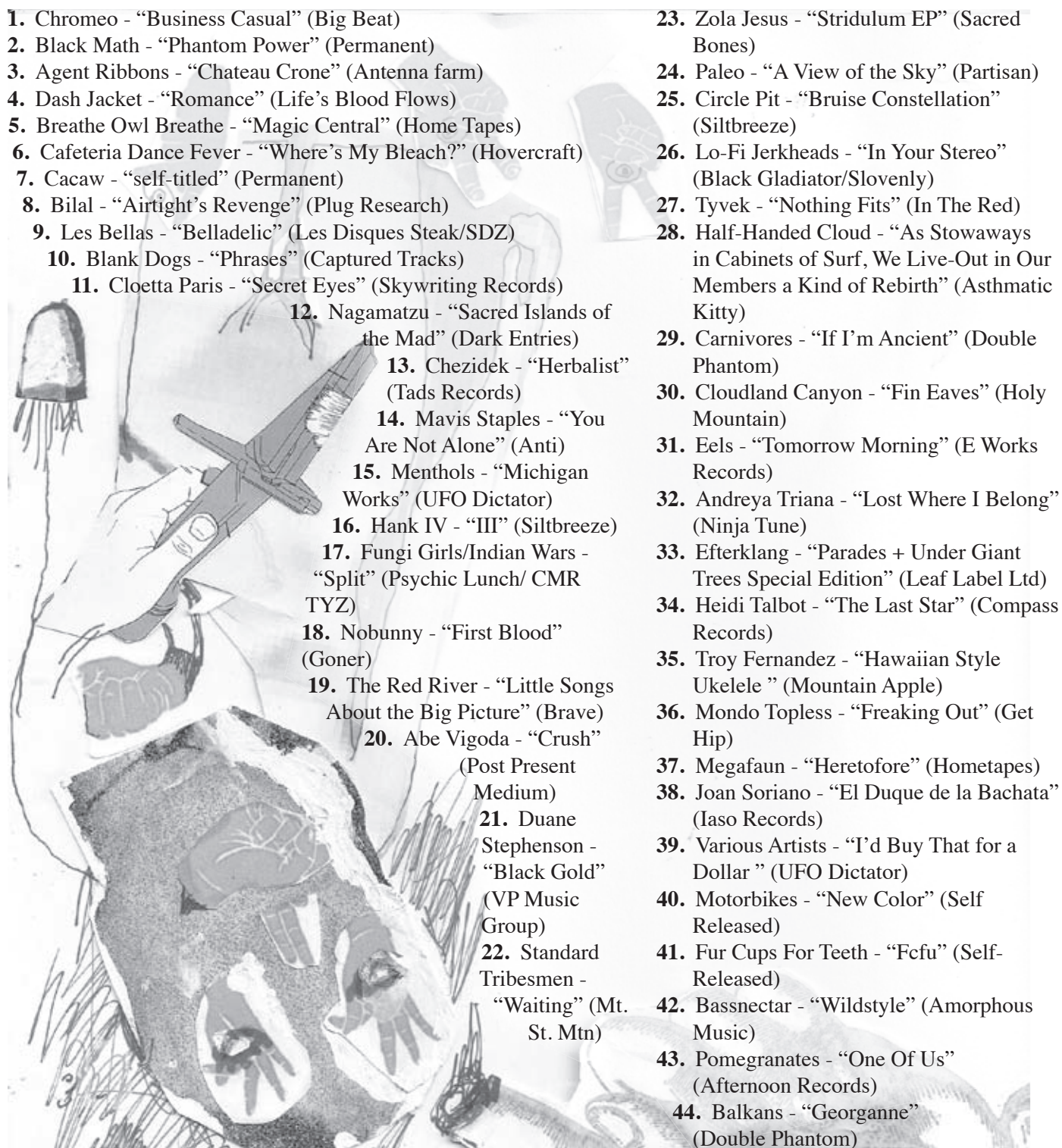
for more information on venues or show listings visit kdvs.org/events or undietacos.org

When	Who	Where	More
Fri, 1/7	KDVS DANCE PARTY with DJs LeBaron, Oddjob, dogtones	Delta of Venus	8:00 all ages 9:00, 18+
Sat, 1/8	Gestapo Khazi (L.B.C.), GGREEN, Warm Streams	D.A.M. HOUSE// DAVIS	7:00, \$5
Sat, 1/8	Babies (Vivian Girls & Woods members), Mantles (SF/Siltbreeze), White Fence	HUB	10:30, \$6 adv/8 door KDVS presents..
Sat, 1/8	Nick Jaina (solo) + wine + beer + convo	XbillRecsNest	8:00, \$5
Wed, 1/12	Nacho Business + The Sleepies (NYC) + Teef	HUB	8:30 \$5/6 KDVS presents
Thu, 1/13	Jake Mann + The Upper Hand (Sac Record Release show! 'Parallel South' from Crossbill Records)	Crocker Art Museum	6:00 http://www.crockerartmuseum.org/
Sat, 1/15	Cool As Folk Presents: Jason Webley + Buster Blue	Luigis Fun Garden	8:00, \$7
Sun, 1/16	Terroreyes.tv presents: Moon Pearl, Pregnant, Appetite, ProduceProduce	HUB	8:30, \$5
Tue, 1/18	Ty Segall (Goner Records) + Babs Johnson Gang, G. Green, & Pistol Pete	HUB	8:30, \$6 adv/\$8-10 door KDVS presents
Fri, 1/21	Hardwater and Special Guests: Andrew Corbett and Smack Jupiter	Vets Memorial Theatre	7:30, \$9.00
Fri, 1/21	Pets-CD release show!! with Kepi Ghoulie Band and Dog Party!	Luigis Fun Garden	8:00
Sat, 1/22	Blake William & 14FT. CL (ft. Zack Dowell & Stefano Zeroli)	Shine	7:00, \$free
Sat, 1/22	Terroreyes.tv presents: Craft Spells, Skeletal System, Sunbeam RD	HUB	8:30, \$5
Sat, 1/22	Crossbill Records Presents: (EARLY SHOW) Jake Mann+The Upper Hand//Garrett Pierce	Delta of Venus	6:00, \$donationz
Wed, 1/26	Cool As Folk Presents: The Black Swans + Laura Gibson + Leonard Mynx	Luigis Fun Garden	8:00, \$6
Thu, 1/27	Deerhoof plus special guest Nervous Cop (feat. Zach Hill)	Harlow's	10:00, \$, 21+
Fri, 1/28	Cool As Folk Presents: Typhoon + Agesandages + APPETITE + Brainstorm	Luigis Fun Garden	8:00, \$8
Sat, 1/29	Agness Twin, Tess and Hip Trash	Fox & Goose	9:00, \$5, 21+
Mon, 2/28	Guantanamo Baywatch (Portland, OR)	KDVS 90.3FM	10:00 live on ArtforSpastics
Fri, 3/4	World History (Seattle), iji (Seattle), James Rabbit	Robot Residence	8:00 \$donate KDVS Presents
Fri, 3/4	Caulfield + Beartrap (Boston, MA) + TBA	HUB	8:30 \$5/6 KDVS presents
Sat, 3/5	Nodzzz (SF) + English Singles + TBA	HUB	8:30 \$5/6 KDVS presents.
Fri, 3/18	Guantanamo Baywatch (Portland, OR partypunks!!!) + TBA(s)	HUB	8:30 \$5/6 KDVS presents
Sun, 3/27	The Biters (ATL) + The Booze (ATL) + TBA	HUB	8:30, \$5/6 KDVS presents

want your show or event listing on our

website? contact our events coordinator at: events@kdvs.org

ALL AGES

- 
1. Chromeo - "Business Casual" (Big Beat)
 2. Black Math - "Phantom Power" (Permanent)
 3. Agent Ribbons - "Chateau Crone" (Antenna farm)
 4. Dash Jacket - "Romance" (Life's Blood Flows)
 5. Breathe Owl Breathe - "Magic Central" (Home Tapes)
 6. Cafeteria Dance Fever - "Where's My Bleach?" (Hovercraft)
 7. Cacaw - "self-titled" (Permanent)
 8. Bilal - "Airtight's Revenge" (Plug Research)
 9. Les Bellas - "Belladelic" (Les Disques Steak/SDZ)
 10. Blank Dogs - "Phrases" (Captured Tracks)
 11. Cloetta Paris - "Secret Eyes" (Skywriting Records)
 12. Nagamatzu - "Sacred Islands of the Mad" (Dark Entries)
 13. Chezidek - "Herbalist" (Tads Records)
 14. Mavis Staples - "You Are Not Alone" (Anti)
 15. Menthols - "Michigan Works" (UFO Dictator)
 16. Hank IV - "III" (Siltbreeze)
 17. Fungi Girls/Indian Wars - "Split" (Psychic Lunch/ CMR TYZ)
 18. Nobunny - "First Blood" (Goner)
 19. The Red River - "Little Songs About the Big Picture" (Brave)
 20. Abe Vigoda - "Crush" (Post Present Medium)
 21. Duane Stephenson - "Black Gold" (VP Music Group)
 22. Standard Tribesmen - "Waiting" (Mt. St. Mtn)
 23. Zola Jesus - "Stridulum EP" (Sacred Bones)
 24. Paleo - "A View of the Sky" (Partisan)
 25. Circle Pit - "Bruise Constellation" (Siltbreeze)
 26. Lo-Fi Jerkheads - "In Your Stereo" (Black Gladiator/Slovenly)
 27. Tyvek - "Nothing Fits" (In The Red)
 28. Half-Handed Cloud - "As Stowaways in Cabinets of Surf, We Live-Out in Our Members a Kind of Rebirth" (Asthmatic Kitty)
 29. Carnivores - "If I'm Ancient" (Double Phantom)
 30. Cloudland Canyon - "Fin Eaves" (Holy Mountain)
 31. Eels - "Tomorrow Morning" (E Works Records)
 32. Andreyana Triana - "Lost Where I Belong" (Ninja Tune)
 33. Efterklang - "Parades + Under Giant Trees Special Edition" (Leaf Label Ltd)
 34. Heidi Talbot - "The Last Star" (Compass Records)
 35. Troy Fernandez - "Hawaiian Style Ukelele" (Mountain Apple)
 36. Mondo Topless - "Freaking Out" (Get Hip)
 37. Megafaun - "Heretofore" (Hometapes)
 38. Joan Soriano - "El Duque de la Bachata" (Iaso Records)
 39. Various Artists - "I'd Buy That for a Dollar" (UFO Dictator)
 40. Motorbikes - "New Color" (Self Released)
 41. Fur Cups For Teeth - "Fcfu" (Self-Released)
 42. Bassnectar - "Wildstyle" (Amorphous Music)
 43. Pomegranates - "One Of Us" (Afternoon Records)
 44. Balkans - "Georganne" (Double Phantom)



45. !!!

"Strange Weather, Isn't It?" (Warp)

46. Pesteg Dred - "Years of Struggle Against the Lies, the Stupidity and the Cowardice" (Dark Entries)

47. Outdoorsmen - "You and Me and Rock n Roll" (Daggerman)

48. Liquor Store - "Free Pizza/Trash Sandwich EP" (Almost Ready)

49. Olympus - "Bold Mould" (Soft Abuse)

50. Bad Cop - "Harvest the Beast" (Roir)

51. Dungen - "Skit I Allt" (Mexican Summer)

52. Darren Hanlon - "I Will Love You At All" (Yep Roc)

53. Procedure Club - "Doomed Forever" (Slumberland)

54. Brad Laner - "Natural Selections" (Hometapes)

55. Super Wild Horses - "Fifteen" (HoZac)

56. The Beets/Cassie Ramone - "Split" (Psychic Lunch/CMR TYZ)

57. Gestapo Khazi - "Escalators b/w The Atomic Kind" (Eradicator)

58. Antn Hrkwk - "Thoroughbred" (Life's Blood Flows)

59. Drew Grow and the Pastors Wives - "Self Titled" (Amigo)

60. Fitz & The Tantrums - "Pickin' Up The Pieces" (Dangebird Records)

61. French Quarter - "It's Not Just Kissing" (Life's Blood Flows)

62. Neon Judgement - "Early Tapes" (Dark Entries)

63. Blast & the Detergents/Ghost Hospital - "split EP" (Scotch Tapes/No Clear)

64. AIDS Wolf - "Very Friendly" (Lovepump United)

65. Shannon Heaton - "The Blue Dress" (Self Released)

66. Meercas - "S/T" (Sweet Rot)

67. Con Brio - "From the Hip" (Self Released)

68. Pretty Lights - "Passing By Behind Your Eyes" (Pretty Lights Music)

69. Wounded Lion - "Pointed Sticks" (Trouble in Mind)

70. Y La Bamba - "Lupon" (Tender Loving Empire)

71. Ronnie Earl and The Broadcasters - "Spread the Love" (Stony Plain)

72. Boom - "Boom" (Hover Craft)

73. Demon's

Claws

- "The

Defrosting

Of..." (In

The Red

Records)

74. AutoKratz -

"Animal" (The Hours)

75. Myelin Sheaths - "Get on Your Nerves" (Southpaw)

76. El Vicio - "Longanisse" (Rococo)

77. Peripherique EST - "Demos Vol." (Rob's House)

78. Enoch Kent - "Take A Trip With Me" (Borealis)

79. Mount Righteous - "s/t" (Self Released)

80. Aan - "I Could Be Girl For You" (Infinite Front / Cape & Chalice)

81. Jaill - "That's How We Burn" (Sub Pop)

82. Fabulous Diamonds - "Fabulous Diamonds II" (Siltbreeze)

83. Channels and - "Christianity" (Gilgongo)

84. Social Studies - "Wind Up Wooden Heart" (Antenna farm)

85. The Intelligence - "Males" (In The Red Records)

86. Call Me Lightning - "When I am Gone My Blood Will Be Free" (Dusty Medical)

87. Crystal Stilts - "Shake The Shackles" (Slumberland)

88. Diplomats of Solid Sound - "What Goes Around Comes Around" (Pravda)

89. Boomgates - "Bright Idea" (R.I.P. Society)

90. Happy New Year - "Twins/Hotel" (Crikey!)

90.3. Passion Pit - "Sleepyhead" (Frenchkiss)

